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KERRANG!

...AND JUSTICE FOR NONE

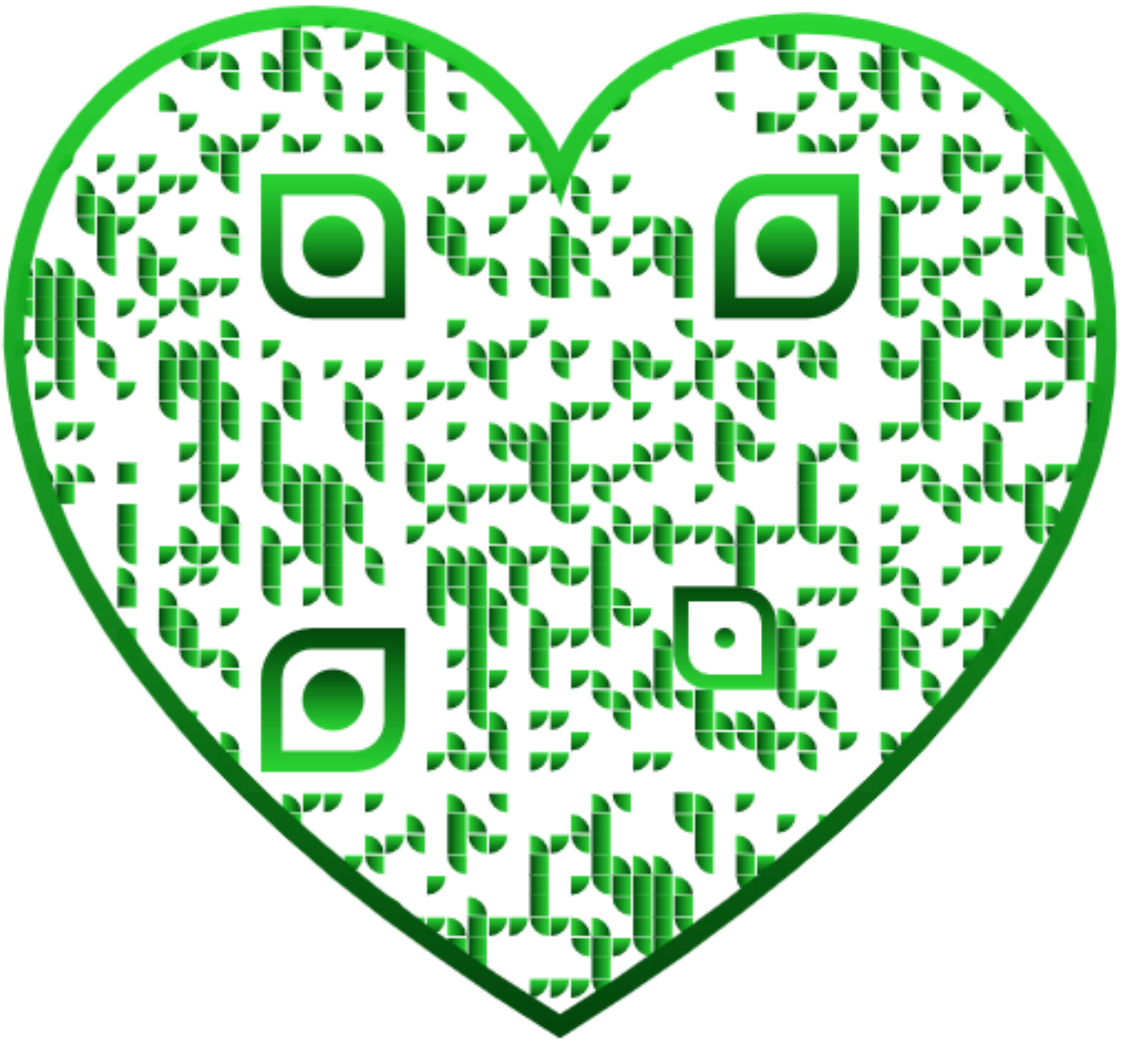
METALLICA GRAMMY LOSERS SPECIAL

MARILLION NEW LINE-UP PICTURE EXCLUSIVE!

SUPERB SOUVENIR PIN-UP DAVID LEE ROTH/GEOFF TATE

JAMES 'GRIN AND BEAR IT' HETFIELD of METALLICA: pic Ross Halfin

GUNS N' ROSES
DORO PESCH
ROXX GANG
DESTRUCTION
ANTHRAX



Marillion name the new man

■ **MARILLION** HAVE finally settled on the man who'll replace **Fish** as their new vocalist. He is **Steve Hogarth** (pictured inset below and far right above), the ex-singer and keyboard player with former A&M band the **Europeans**, and CBS band the **Last Call**.

Marillion are already rehearsing songs for a new album, provisionally entitled **'Season's End'**, at Music Farm studios near Brighton, and they'll begin recording in April.

The band have already written "an album-and-a-half's-worth" of new material, and among the tracks set for inclusion are: **'Season's End'**, a widescope eight-minute song reminiscent of the band's earlier work; **'King Of Sunset Town'**, a prospective first single; **'Holloway Girls'**; **'Easter'** and **'Berlin'**, both typical slowburning Marillion epics; **'Hooks In You'**, described by guitarist **Steve Rothery** as, "A tongue in cheek Heavy Metal song, that should get the crowd bouncing"; and **'After Me'**.

The album will be produced by the band and **Nick Davis**, who engineered **'Clutching At Straws'** and **'Thieving Magpie'**.

Current plans call for recording to be completed by July, with a single (almost definitely 'King Of Sunset Town') released in August, followed by the album in September.

Marillion will then tour in America, in the main to enable Hogarth to blend with the band live, before playing their traditional Christmas UK dates.

Myself and lensman **Ray Palmer** were invited down to Music Farm to catch a preview of some of the new material.

So with the band, 20 tons of gear and us crammed into a small rehearsal room, Marillion ran through 'Holloway Girls', 'Season's End' and 'Kings Of Sunset Town'. Hogarth's vocals are strong and emotional, and with the material possessing a more melodic edge but still bearing all of the Marillion hallmarks, the set was, even at this early stage, tight and highly impressive.

"We're all very pleased with the way things have worked out," confirmed keyboard player **Mark Kelly** after the impromptu show. "Steve clicked with the band immediately he first rehearsed with us, and it's been getting better and better. We can't wait to get the album out, and get on the road."

So how did Steve come to join?

"He was recommended to us by his publishers," says Kelly. "We really liked the tapes they gave us, and as soon as we began playing together it felt like it could really happen."

But how does Steve Hogarth feel about the awesome task of following Fish?

"I wouldn't even attempt to, it would be foolish," he says. "For one thing, I'm five-feet-seven, and nine-and-a-half stone wringing wet!

"But seriously, Fish was a unique personality, and I wouldn't attempt to emulate him. I'll just be myself. I feel that the band are very strong and vibrant, and that the fans will feel the strength and commitment in the music. I'm sure it will work out."

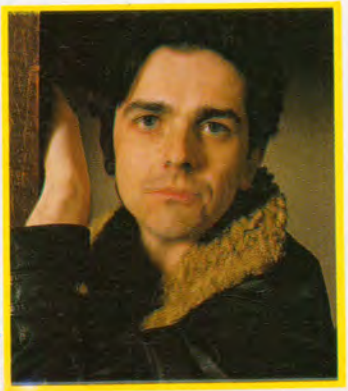
The band have also been collaborating with lyricist **John Helmer** on some of the new material.

"We've taken some of his ideas, and developed them with some of ours," says Kelly. "Obviously Fish is such a brilliant lyricist that we won't try to copy his style, just get together some interesting ideas in the songs."

"I love Fish's lyrics," says Hogarth, "and I'll certainly look forward to singing some of the old material. Although a lot of it is very personal to Fish, I think people identify strongly with the words. I'll just feel the emotion and try to portray it, and hope that everyone enjoys them."

But Marillion's best answer to your questions will come with the release of the album, and their live shows. It works. Don't miss them.

JON HOTTEN



Pix Ray Palmer

On the (trunk) road

■ ***MAMMOTH**, NEW British giants of rock, have lined up their debut UK tour.*

*They play **Northampton Roadmenders** April 15, **Redcar Bowl** 16, **Glasgow Mayfair** 17, **Manchester International 2** 18, **Buckley Tivoli** 20 (to be confirmed), **Liverpool Royal Court** 21, **Norwich UEA** 23, **Leeds Irish Centre** 24, **Sheffield University** 25, **Worthing Assembly Hall** 27 (to be confirmed) and **London Astoria** 30.*

*The band have recruited lead guitarist **Mr Pincott**, who is a 6'7" tall and weighs 26 stone, bringing the band's combined weight to 121 stones, over three-quarters of a ton!*

Mammoth release their self-titled debut album through Jive on April 10.

■ "I WAS very surprised to have won it. **Metallica** are very, very big and successful . . ." said **Ian Anderson** of **Jethro Tull** to Mayhem on his band's unexpected winning of the US **Grammy Award** in the new category of **Best Hard Rock/ Heavy Metal Artist**.

Ian was at pains to point out that the category aimed to cover the complete spectrum of "the heavier side of popular music from **W.A.S.P** to **Foreigner**" and although he would never claim Tull were a HM band, neither could they be nominated in any other category – except perhaps 'Best Liner Notes'.

He also explained that the nominations were put forward by the 6,000 members of the academy – all songwriters, musicians or people involved in the technical side of the creative process – checked and approved, then voted for in a postal ballot.

"I know Metallica and their fans thought they would win it – especially as the band got up and played their little spandex hearts out onstage at the ceremony.

"But there's no point bleating about it. This award wasn't just for a particular LP in a particular year: it represents recognition from our peer group for all we've achieved over the past 20 years.

"We managed without one for that long, and Metallica will live to fight another day."

As a timely footnote to the controversy, Tull's record label have taken out a full page advertisement in *Billboard* carrying just a picture of a flute, together with the caption: 'This is a metal instrument'.

Sabrina skates off

■ ***ICE AGE** vocalist **Sabrina Kihlstrand** has walked out of the band in the middle of their UK tour, forcing the cancellation of their remaining shows throughout Britain and Europe.*

*A spokesman for the band said the singer's disappearance – which occurred on the way to a show at **Nutley Shelley Arms** on March 4 – was "a mystery". Sabrina is thought to have returned to Gothenburg in Sweden although no one has been able to contact her.*

*Ice Age are now seeking a suitable **Megadeth**-influenced frontwoman. Interested parties should send tape/biog to: **Dave Maile, Nemesis International, 6 Worcester Road, Wisbech, Cambridgeshire.***

Pic Ulf Magnusson

■ HAPPENING UK Thrash band **Onslaught** are set to headline 1989's **'Longest Day' Festival**, which will take place at **Hammersmith Odeon** on a Saturday in June – although the date has yet to be confirmed.

Sabbat are in line to appear as special guests, and the bill will feature another two or possibly three bands.

■ STACK HEELED Glam Kings **Wrathchild** have lined up the first leg of their forthcoming UK tour.

They play **Birmingham Goldwyns** March 16 (supporting **Femme Fatale**), **Birkenhead Stairways** 18, **Sutton In Ashfield Gigolos** 23, **Manchester International** 29, **Morecambe Garden** 30, **Sheffield Locarno** April 1, **Folkestone Leas Cliff Hall** 2, **Southend Cliffs Pavillion** 3, **London Hippodrome** 5, **Plymouth Warehouse** 7, **Hastings Crypt** 13, **Newport Lazers** 26, **London Marquee** 29.

■ VETERAN keyboard player **Don Airey** has been recruited by **David Coverdale** to work on the new **Whitesnake** album, currently being recorded in Vancouver with producers **Bruce Fairbairn**.

Whitesnake are also known to have approached guitar star **Steve Vai**, although he has not yet committed himself to the project.

Vai is currently at a loose end, apparently considering making a solo LP as **David Lee Roth** is taking time out to make his long-awaited movie which will keep him out of action for a couple of years.

Steve's decisions are expected to be delayed for a while, as his wife **Pia** has just given birth to their first child – Kongratulations!

■ AFTER DEPARTING **Gary Moore**'s band days before the UK tour was due to begin, it has emerged that drummer **Crazy Powell** will now be playing with **Black Sabbath** for the foreseeable future – but without becoming a full-time member of the band.

Sabbath release their latest album **'The Headless Cross'**, through the IRS label next month, and then head for America for a tour, before returning to the UK for a set of Autumn dates.

Neither Powell nor Gary Moore have yet offered any explanation of the reasons for their split.

■ ALTHOUGH **BON JOVI** manager **Doc McGhee**'s LA office has denied all knowledge of the plan, rumours are persisting that Bon Jovi will headline a Wembley bill set to rival this year's Donington Monsters Of Rock festival.

The Wembley bill, which may also travel around Europe and visit Russia, is currently being mooted to include the likes of **Mötley Crüe** (although the Crüe have also been tipped to be playing Donington) **Ozzy Osbourne**, the **Scorpions** and **Ratt**. In this week's *Kerrang!* US band **Hurricane** reveal they have also been approached to play (see feature page 30).

A couple of bands native to the country that the bill is appearing in, may also be added . . .

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Survival get a Grip

■ *LONDON-BASED rockers the* ***Grip*** *have signed a recording deal with the Survival label.*

The Grip (pictured celebrating, above) release their first single for their new label, ***'Teenage Bride'****, on April 17. It will be backed by some freshly recorded live material.*

Commenting on the deal, singer ***Willie*** *said: "After watching the concise and supremely effective job Survival performed with the* ***Quireboys*** *(now signed to EMI), I firmly believe that they are the company best suited to elevate the Grip to where they belong."*

A nationwide tour is currently being lined up.

The Grip released their debut album, ***'Be Yourself'****, through the Razor label last year.*

■ **EUROPE** HAVE released a superwimpy new single, **'Let The Good Times Rock'**, through Epic.

Produced by **Ron Nevison** and taken from their **'Out Of This World'** album, the single is backed with **'Never Say Die'**, while the 12" version adds **'Carrie'** and **'Seven Doors Hotel'**.

Europe begin their UK tour on March 25, supported by **Dare**.

■ SPEED METALLERS **Xentrix** have lined up some more shows. They play **Wigan Unity Club** March 16, **Derby Assembly Rooms** 17, **Bradford Royal Standard** 18, **Milton Keynes Woughton Centre** 27 (supporting **Acid Reign**), **London Astoria** 29 (supporting **Kruiz**).

■ CANADIAN SPEED Metal masters **Annihilator** release their debut album, **'Alice In Hell'**, through Roadrunner on April 3.

Produced by guitarist **Jeff Waters** and recorded in Vancouver, 'Alice In Hell' features the following tracks:

Side One; **'Crystal Ann'**, **'W.T.Y.D.'**, **'Wicked Mystic'**, **'Burns Like A Buzzsaw Blade'**.

Side Two; **'Word Salad'**, **'Shizos (Are Never Alone) Part I And II'**, **'Ligeria'**, **'Human Insecticide'**.

Since recording the album, Annihilator have recruited rhythm guitarist **Anthony Greaham**.

■ **EXCALIBUR** HAVE lined up an extensive UK tour. They play **London Marquee** March 16 (supporting **Slammer**), **Letchworth Plinston Hall** 31, **Sutton In Ashfield Golden Diamond** April 1, **Leeds Duchess Of York** 5, **Dinnington Lyric Hall** 6, **Bath Long Acre Hall** 8, **Morcambe Gardens** 13, **Wimblebury MM Club** 14, **Nutley Shelley Arms** 20, **Chelmsford Institute Of Higher Education** 21, **Retford Porterhouse** 22, **London Marquee** 25 (co-headliner with **Tok-io Rose**), **Sunderland Kasbah** 26, **Stoke Wheatsheaf** 27, **Reading After Dark** 28, **Birmingham University** 29, **Guildford Surrey University** 30, **Leicester Sector 5** May 4, **London Stick Of Rock** 5 **Cardiff Bogeys** 6, **Whitchurch Civic Centre** 12.

The band have a single, **'Hot For Love'** out on the Clay label.

■ **PASSION**, THE London-based rock band formed from the ashes of **Jagged Edge**, make their debut live appearance at **London Hippodrome** March 15. The line-up features **Rob Armitage** (vocals), **Steve Hopgood** (drums), **Gavin Cooper** (bass) and **Nick Burr** (guitar).

The Hippodrome also hosts **Gypsy Queen** March 22, **Lisa Dominique** 29, **Wrathchild** April 5 (returning by popular demand!) and **Krusher's Birthday Bash** 12 (which will feature a special £1-a-shot offer of the deadly **Black Death** vodka to celebrate Krusher's 49th birthday), when **Dawn After Dark** appear live.

An air guitar contest, with a Gibson Epiphone guitar to be won, runs throughout March.

■ RUSSIAN THREE-piece **Kruiz** fly into the **London Astoria** March 17 for their debut UK show. The band, who released their eponymously-titled second album through Warner Bros late last year, are hoping to line-up some dates elsewhere in the country too.

Kruiz will be supported by **Xentrix**.

■ **DEMON** HAVE completed work on their latest album, entitled **'Taking The World By Storm'**, due for release in May on the Clay label.

It will feature the following tracks: **'Remembrance Day'**, **'Commercial Dynamite'**, **'What Do You Think About Hell'**, **'Taking The World By Storm'**, **'Blue Skies, Red Square'** and **'Time Has Come'**.

The album, a follow-up to **'Breakout'**, was produced by the band and **Mike Stone**.

Demon play **Sheffield University Maze Bar** March 22, **Lichfield Arts Centre** 24.

■ **LISA DOMINIQUE**, currently in the studio recording her debut album **'Rock N' Roll Lady'**, takes time out to play the following shows: **Gwent Lazers** March 15, **Stockport Monroes** 22, **Bradford Frog And Toad** 23, **Sheffield Take Two** 24, **London Hippodrome** 29, **Dudley JB's** April 1.

The album, produced by **Vic Maille**, is due on the FM/Revolver label in the Spring.

■ THE **JEFF Healey Band** have added an extra date to their forthcoming UK tour. They play **Nottingham Rock City** April 17.

■ EX-**SAMSON** singer **Mick White** has teamed up with former **Jagged Edge** bassist **Billy Kulke** to form a new, as yet un-named band. **Gavin Taylor** (ex-**Jody Turner/Mammoth**) joins them on guitar with **Dave Anderson** playing drums.

The group are currently making a four-song demo with **Fastway's Lea Hart** producing. White and Kulke say the band will be aiming for: "A British sound with everyone contributing harmony vocals . . . but there'll be no keyboards or any of that Wimpwire crap."

■ FOLLOWING OUR **Slammer** EP review in last issue's Singlez column, the band's record company WEA have asked us to point out that the EP is *not* commercially available, but will be given away free at the band's forthcoming **Marquee** show!

■ **KILLDOZER** HAVE lined up a UK mini-tour in March.

They play **London ULU** March 17, **Northampton Old Five Bells** 18, **Liverpool Planet X** 19, **Birmingham Barrel Organ** 20, **Edinburgh Venue** 21, **Newcastle Broken Doll** 22.

To coincide with the tour, Killdozer release a limited edition bookpack of singles, entitled **'For Ladies Only'**. It features cover versions of **'Hush'**, **'Good Lovin' Gone Bad'**, **'Take The Money And Run'**, **'American Pie'**, **'One Tin Soldier'**, **'Burning Love'** and **'Never Been This Far Before'**.

■ 'BLITZ ROCK' band the **Goo Goo Dolls** release a new album, **'Jed'**, through Roadrunner on March 20. The album was produced by the band and **Armand John Petri**, and includes a cover of the **Stones** classic **'Gimme Shelter'**.

Love and happiness

■ *TORONTO ROCK band* ***Pursuit Of Happiness*** *have signed a UK deal with the Chrysalis label, and release their* ***Todd Rundgren****-produced debut album* ***'Love Junk'*** *in April.*

It features the following tracks:

Side One; ***'Hard To Laugh'****,* ***'Ten Fingers'****,* ***'I'm An Adult Now'****,* ***'She's So Young'****,* ***'Consciousness Raising As A Social Tool'****,* ***'Walking In The Woods'****.*

Side Two; ***'Beautiful White'****,* ***'When The Sky Comes Falling Down'****,* ***'Looking For Girls'****,* ***'Man's Best Friend'****,* ***'Tree Of Knowledge'****,* ***'Killed By Love'****.*

A single, 'I'm An Adult Now', backed with 'Ten Fingers', is due this month.

■ **ALAN ATKINS**, vocalist in the original version of **Judas Priest**, begins work on his debut solo album, entitled '**Judgement Day**', next month.

Atkins, who's been working in Europe with a variety of bands, is now back in the UK and has recruited guitarist **Paul May**, bassist **Pete Hemms** and drummer **John Brooks** to play on the album. Bassist **Bruno Stapenhill**, also involved in Priest's early incarnations, will play on some songs, as will former **Shadows** guitarist **Jet Harris**.

Keyboard players **Mark Presley** and **Magnum**'s **Mark Stanway** will also appear.

Atkins is currently considering offers from three labels for the album's release, although any other interested companies can contact him through manager **Dave Cork** on **(0922) 2556627**.

■ US ROCKERS **Joshua** have released their third album, entitled '**Intense Defense**', through RCA.

Produced by **Frank Mono**, the album is a follow-up to '**Surrender**', which emerged last year. The band features guitarist **Joshua Perahia**, who penned all of the songs, vocalist **Bob Rock**, keyboardist **Greg Shultz**, bassist **Emil Lech**, and **Tim Gehrt** on drums.

■ ITALIAN THREE-piece band **Miss Daisy** will support **Blue Öyster Cult** on their March UK tour.

The tour coincides with the release of their debut album, '**The Pizza Connection**', which was co-produced by **Will Reid Dick** and '**Fast' Eddie Clarke**.

Now hear this

■ *BRITISH ROCKERS the **Now** have returned to the UK after being based on America's West Coast where they were originally known as **Smokin' Roadie**. The band's founder members **Rue Phillips** (guitar/vocals) and **Lee Faulkner** (bass) are now joined by **Malcolm Bruce** (keyboards/guitar) and **Kofi Baker** (drums). Malcolm and Kofi are the sons of the two former **Cream** stars.*

*The band's forthcoming single is a rocked-up version of the soul classic '**Heard It Thru The Grapevine**' backed with a Now original '**Thinkin' 'Bout You**' and should be available in about a month through Spartan.*

*Their happenin' debut album '**Overnight Stay**' should follow some time after on an as yet undecided label. Watch this space.*

■ CANADIAN BAND **Sword** will play five shows in England in April, although the shows have yet to be confirmed.

Sword will support **Motörhead** in Europe, and will fit in their own UK shows either before or after that tour.

We'll bring you full details as soon as we know 'em!

■ FURTHER TO our story in Mayhem last issue, **Megadeth**'s new guitarist is **Lee Althus**, and not 'Althum' as printed. Sorry!

■ **EXHUMER** HAVE parted company with bassist/vocalist **Paul Arakaki**, and in his place have recruited bassist **Frank Preece** and vocalist **John Cadden**.

■ '**GRIT IN The Oyster**' is the title of a new compilation album out on the Pendle Hawk label this month.

It features 12 bands, including the **Outsiders**, **Slag**, **Filth Patrol** and **Immortal**.

■ US ROCKERS **Riot** are currently working on a new album, due for release on the Columbia label this Spring.

As yet entitled, the album will feature a cover version of **Deep Purple**'s '**Smoke On The Water**'!

The album features the same line-up that recorded the '**Thundersteel**' album, with **Mark Reale** being the only survivor from the band's earlier incarnations.

■ ROADRUNNER issue a new compilation album, '**Street Survivors**', on March 20.

It features 10 of Los Angeles' "finest street level rock bands", and the full track-listing is as follows:

Side One; **Little Caesar 'Down To The Wire'** (produced by **Mike Clink**), **Black Cherry 'The Devil In You'**, **Bang Tango 'Love Infection'**, **NRG 'Let It Ride'**, **Fire 'Never Run'** (produced by **Michael Wagener**).

Side Two; **Tomorrow's Child 'Walk In The Woods'**, **Sphinx In Cairo 'Too Late'**, **Rain On Fire 'Come On'**, **Lunatic Fringe 'You Belong To Me'**, **Triangle 'Believe It Or Not'**.

KOMMUNIKATION

Spit it out to Kerrang!, *Kommunikation, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ*

NEVER A TULL MOMENT

I'VE JUST been reading in issue 228 a report from the Grammy awards about Jethro Tull winning the 'Best Hard Rock/Heavy Metal Artist' category. I was thoroughly disgusted to read about the audience booing when they heard the result.

In my opinion, Jethro Tull are probably the best band in the world and certainly rate higher than Jane's Addiction (who?), AC/DC, Iggy Pop and especially Metallica (whose single, 'Harvester Of Sorrow', is probably one of the most depressing and uninspiring records I've ever heard).

Jethro Tull deserved that prize.

Okay, they may not exactly be young men any more, but they can still (to use a well-worn rock 'n' roll cliché) 'kick ass'.

I think, after 20 years of giving pleasure to millions, they deserve some recognition and they certainly provide a breath of fresh air in the rather stagnant world of Heavy Rock/Metal.

After all, not everyone likes Guns N' Roses. **Matt, The Biggest Tull Freak In Norfolk**

. . . AND JUSTICE FOR TULL

OK. SO there's no justice. Big deal.

Jethro Tull, out of all the bands nominated in the HM category of the Grammies, were least likely to win. But the attitude of the 'Metal fraternity' (as detailed in *K!* 228) made me sick, whilst the reaction of the audience was plain narrow-minded.

Personally, I think Tull were an excellent choice, if somewhat surprising. Tull have good songs, thought-provoking lyrics (which they were writing before most of the 'concerned citizens' of today were out of nappies!) and an exceptional live show.

Those who found the choice so objectionable should remove their heads from up their backsides. **K, Mad Dog Fagin's Codpiece, Co Down, N Ireland**

PISTOL-ED OFF

I'M WRITING in about this year's Readers' Poll Results.

Just about the only thing Guns N' Roses didn't win was the 'Most Hyped Act' category.

Don't get me wrong, I think they're an excellent band, but come on! They've won 'Best New Band' two years running. Surely that defeats the purpose of the section?

However, congratulations are also due to the *Kerrang!* pollsters for, generally speaking, producing one of the most even spreads of results ever.

At the least the dependable Mr Steve Harris' position as Top Bassist was never in doubt, but what happened to Anthrax? Only four appearances anywhere, and *two* of those in the 'Worst' categories. **John 'Even If I Had A Name In Inverted Commas, I Wouldn't Use It Because They're For Dickheads' Moore**

PS Is Adrian Smith of Iron Maiden dead? His facial expression hasn't changed since the start of 'Seventh Tour. . . '!

ROSES (DON'T) GROW ON YOU

I CANNOT believe the stupidity of Guns N' Roses fans. Surely the result of the Readers' Poll only goes to prove how thick they are? They have voted GN'R 'Best *New* Band' two years running!

I've had my say, so I shall now go and laugh myself into such a mad fit I shan't be able to hear Gene Simmons singing all those great 'n' sexy songs of his. **Vicky Weston**

FROSTY RECEPTION

PAUL MILLER doesn't know what he's on about. Celtic Frost at Liverpool Royal Court were simply devastating, despite the actions of an idiot contingent of the crowd intent on spoiling it for everyone else.

Celtic Frost are a band that go from strength to strength. The album 'Cold Lake' is sheer brilliance – don't listen to the Philistines who slag it off, they just can't appreciate what the mighty Frost are trying to do. Thanks too must go to that genius, Tom G Warrior, who actually took the time to sign autographs and talk to us before the gig. **Chris, Northop, Clwyd**

MONSTERS OF MAKE-UP

THIS TIME you've really scared me, *Kerrang!*. How? With your predictions for this year's Donington line-up.

Whitesnake, Mötley Crüe, Poison, Cinderella, Vixen and Femme Fatale. . . without a doubt it sounds like the worst line-up ever. You won't be able to tell men from women.

Donington should present a cross-section of music, not a whole bill of Glam pretty boys and girls.

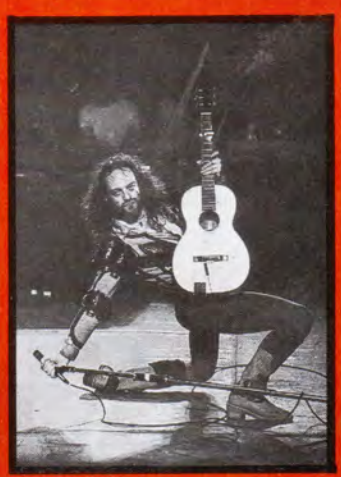
This proposed bill will appeal to a certain type of following; but what about fans of such bands as Metallica, Purple and Van Halen?

For God's sake someone do something before it's too late. **Ray The Tongue, Edmonton N9**

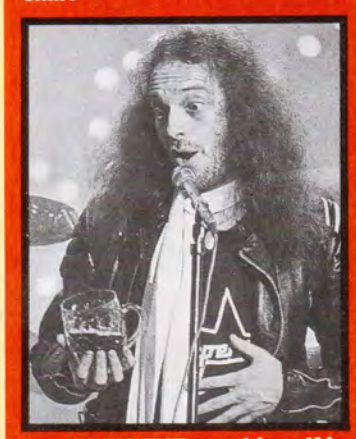
PS The ozone layer above Donington will suffer badly due to all the hairspray.

JETHRO TULL winning the 'Best Hard Rock/Heavy Metal Artist' category in the US Grammy awards? Not *such* a strange occurrence, as these pix show . . .

1. ABOVE WE see Tull mainman Ian Anderson perfecting his Ted Nugent-style 'manic glare' and 'animalistic snarl'



2. PROOF POSITIVE that our hero can 'throw shapes' with the best of 'em, although the choice of guitar is questionable, admittedly



3. HERE'S THE man himself in classic 'beer drinkin' 'n' hell raisin'' pose

4. "IS THAT a stray trout in your codpiece, or are you just pleased to see me?" Our Ian in time-honoured crotch-thrustin' mode

ALISON JOY WRITES

HAVING PAUSED the video several times whilst watching the BulletBoys' 'Smooth Up In Ya', my mate and I have composed this little poem:

Could you tell us what lies within
The sexy bod of Marq Torien
The bronzed chest
And long blond hair
Makes us want to stand and stare
His gorgeous bot thrust all around
His voice hitting that perfect sound
We've decided the BulletBoys
Should become our sex toys.

Katie and Kelly, two not so dumb blondz

JACK ATTACK

THE OTHER day I was reading the crap lyrics to a new single by the Reynolds Girls called 'I'd Rather Jack', and I came across these unfortunate lyrics:

Golden oldies, Rolling Stones,
We don't want them back,
I'd rather jack. . .
Than Fleetwood Mac.
Heavy Metal, rock and roll
Music of the past. . .
I'd rather jack.

And who produced this rubbish? That turgid trio Cock, Ache and W**kerman. Why can't they disappear up their own rectums? **S Wood, Halifax**

A MERE BAG-ATELLE

BOLLOCKS TO all these freebies you've been giving us hapless *Kerrang!* readers recently, that's what I say!

Top 100 Heavy Metal Albums Of All Time supplements? Giant full colour Readers' Poll Souvenir Posters? Bah! What good are these poxy giveaways to us HM fans? Answer me that, eh?

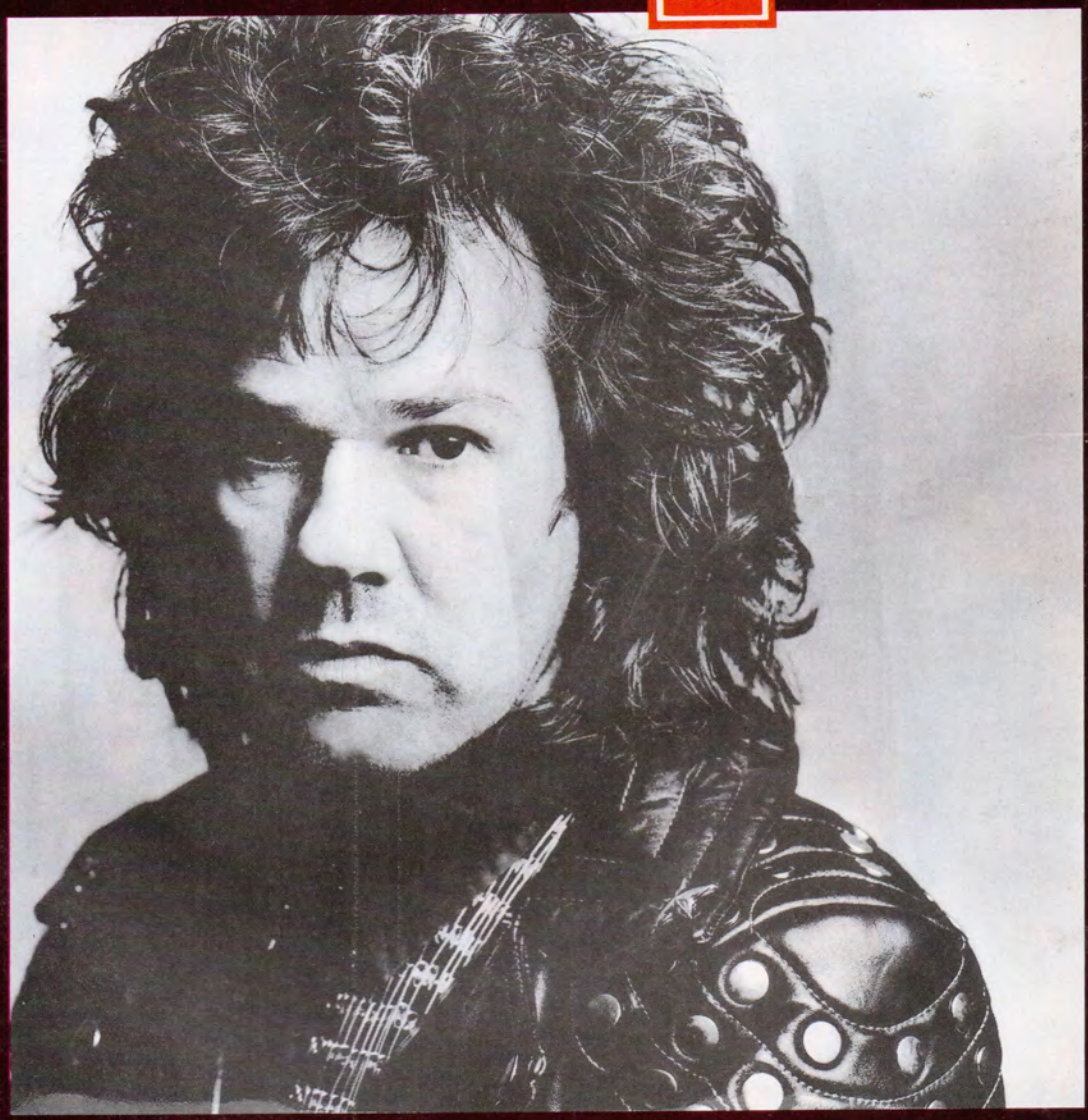
Instead, why don't you give us kids what we really want, what we're craving for, what we *demand?!* Why don't you give us. . . A FREE COVER-MOUNTED PLASTIC BAG?

Thank you for listening. I hope you consider my request seriously. **Mark The Metal Madman, Hayes, Middlesex**

PS: Isn't *Rainbow* a great comic?

GARY MOORE

READY FOR LOVE



7″ AND 12″ (REMIX) INCLUDING 'THE LONER' AND 'WILD FRONTIER'– RECORDED LIVE IN STOCKHOLM

3″ BOXED CD NOW AVAILABLE FEATURING 'MILITARY MAN' (LIVE & PREVIOUSLY UNAVAILABLE) PLUS METAL LOGO BADGE

Pic Joe Giron

ARE YOU READY TO ROXX, GANG

. . . And, uh, any other rocks/Roxx pathetic puns you can come up with. Anyway, as usual DEREK OLIVER (plus newly realigned dangly bits) is somewhere sunny Stateside with the hottest new thang in town, who in this case happen to be riotous rocksters ROXX GANG. Stay tuned for a few Things You've Never Done Before . . .

THE HOTEL faces South, overlooking the huge Los Angeles metropolis. It is sunny, nothing unusual here, and the streets are buzzing; two-bit conmen hustle outside the drug store, an old Chinese man in the snack bar below eats a chilli hot dog and tortilla chips listening to the race results with a Sony Walkman radio over his Dodgers' cap . . . two young blond men with earrings greet each other like long-lost brothers. Los Angeles, the city you love to hate, has become the city I hate to love, but do.

The telephone rings.

It is Brett Steele, Roxx Gang's personal manager and brother of Kevin Steele, the band's lawless leader. He tells me that he and the band will be glad to pick me up in a couple of hours' time, just as soon as the day's work in the studio has been completed.

Based in Tampa, Florida, the band have dreamed of securing a recording contract that would allow them the opportunity to visit and maybe work in LA, America's richest rock 'n' roll capital. This they have now achieved, but not without an enormous struggle and some personal misfortune too.

IF YOU'VE been a keen reader of this magazine over the last 18 months or so you might remember that yours truly first wrote about Roxx Gang in October 1987 (issue 158 to be precise). It was around that time that the band sent me a copy of a cassette-only album called 'Love 'Em And Leave 'Em', a 10-track affair produced by Carl Canedy, erstwhile drummer with the Rods. It was this tape that shocked me into believing that Roxx Gang were in the position to take the American rock scene by storm.

Up until that time, 'Love 'Em And Leave 'Em' was, in many respects, the icing on the Roxx Gang cake. It actually represented the end of their first era and the beginning of a whole different ball game, a world in which they would have to compete with professionals. But before we leap ahead let's backtrack a little and rock it up with the origins of the band.

Kevin Steele, the dark curly-haired vocalist and leader of the band, organised the first line-up of Roxx Gang sometime in 1985. The line-up of the band fluctuated wildly but Kevin (who was originally from Cleveland) and guitarist Eric Caroll formed the central core, around which they developed a unique sound and exciting image.

Pic Joe Giron

KEVIN STEELE: "There's no real message apart from, er, go out and get laid!"

As expected, the group soon ignited interest and it was the Megaforce label who made the biggest noise outside Roxx Gang's door, suggesting they record an LP produced by none other than Carl Canedy. Sensibly they decided to hold out for a major deal but liked the idea of recording a cassette-only album using it as a sort of heavy duty demo tape.

Disaster, however, was soon to strike. The very night before Canedy was due to arrive in Tampa to commence pre-production work with the band, guitarist Eric Caroll died in rather mysterious circumstances. Here's what Kevin had to say about the incident . . .

"Eric was hanging out on a bridge and the official reports say that he just fell off and drowned. But what you've got to remember here is that he used to make ends meet by doing, er, some strange things. I think it would be nearer the truth to say that he was out on the bridge dealing with a customer but I don't know what went down after that.

"Eric was not only my guitar player but he was also my best friend. So it was a very personal loss. For a while I didn't know whether to carry on but that's what he would've wanted so I asked Jeff (Taylor, guitarist) to play guitar at the funeral. It worked out fine and then Carl, who came down a while later, pressurised us into getting a second guitarist so I got Wade (Hayes) to join. In fact, Wade had actually been in an earlier version of the band ages ago but he played bass then."

With bassist Roby Strine and drummer David James Blackshire firmly ensconsed in the band, the line-up was thus settled. The next move was to start recording with Carl Canedy on December 5 1986 at London Studios, Tampa and, before you could say Ronnie Dio is 52 years of age, the material lay completed and ready to impress the world and his barber.

12 months down the line Roxx Gang found themselves in the envious position of being courted by Virgin Records, a label keen to carve themselves a slice of the Heavy Metal action. Ordering up a fresh set of demos, five cuts in all, the label eventually threw caution to the wind and signed the band to a fairly significant eight, two guaranteed, album recording contract. Nice one.

THE RAINBOW Bar And Grill in Los Angeles is a very fine place indeed. It is here where Roxx Gang have taken me for an evening of high jinks. We sit in a booth, order beer and something to eat. The entertainment is provided by a bevy of local ladies eager to befriend the band. They are dressed, or should I say undressed, in a variety of leather and lace.

Roxx Gang have temporarily relocated to Los Angeles to perform one very important task. They are here to make a record with famed American producer Beau Hill, the man who put the tiger into Ratt and Winger's tank and a geezer who appears to know exactly what fader to push and knob to twist when it comes to making lots of lovely dosh. This is the same view held by Virgin Records, who will be going all out to make Roxx Gang a household name during the coming year.

The very next day I am invited to the studio (the Enterprise in Burbank) to sample first hand the mayhem already etched on to half-inch recording tape. To the trained ear the sound is rough and raw (both band and Beau continually wince) but the Roxx Gang beat is already strong enough to wipe my gormless grin clean from my face. Low strung rock 'n' roll with throat slitting riffs and a mean understanding of rollercoaster dynamics. Loud and not very subtle – but hey, that's what the customers want, right?

Later, after the dust has settled, Kevin Steele and I sit together in one of the larger recording rooms. So acoustically fine-tuned is this large box, that if Kevin should so much as lean forward, the creaking of his leather strides sounds like cracks of thunder.

He is still something of a fan and it is exactly this enthusiasm that led them to select a producer for their album.

"We're big fans of that Kix album 'Midnite Dynamite' and the Ratt albums so we thought, yeah, Beau Hill's got to be the producer for us. At the time though, we thought he'd be way out of our reach, but when Virgin said choose who you want and they agreed we couldn't believe it."

BUT TROUBLE, a familiar word around these parts, soon reared its ugly head when Beau was called in at short notice to, er, 'rectify' a few problems with the Mike Stone-produced 'Reach For The Sky' Ratt opus. Not knowing when Beau would resurface our pals in Roxx Gang placed calls, as a purely precautionary exercise, to Andy Johns (Cinderella, House Of Lords), but luckily Beau managed to fix the Ratt LP literally moments before Roxx Gang were due to commence recording.

"I have to admit," admits Kevin leaning forward to make

KONTINUEZ OVER

ROXX

FROM PREVIOUZ PAGE

his point, "it was a pretty daunting feeling to find yourself ushered into a big studio with one of the world's best producers. The thing with Beau is that he kinda took time out to actually make friends with us, and that, more than anything, put us really at ease."

How did it compare with being in the studio with Carl Canedy?

"The one good thing about making that record with Carl was that he refined and crafted our raw energy. Carl was responsible for turning us into a real band because up until that time we were really out of hand. He made us very aware of the artist/producer relationship so when we started work with Beau the process was kinda familiar to us."

'Love 'Em And Leave 'Em', that self-financed cassette album, looks like it's going to become something of a collectors' item. It won't, according to Kevin, ever be released but you can taste some of its glory because at least five of the tracks have been re-recorded by the band for inclusion on the new LP titled, as if you didn't know, 'Things You've Never Done Before'.

So Kev, did you want to be a rock star since day one?

"To me, rock 'n' roll is the ultimate in cool," he begins. "The first time I saw the Monkees on the TV being chased by girls I though yeah, that's exactly what I wanna do. It had a lot to do with the look too. I liked stylish bands such as T Rex, Mott The Hoople, the New York Dolls, Aerosmith, Iggy Pop and the Rolling Stones.

"Those bands lived the lifestyle, they didn't just put on stage costumes to play the gig. Johnny Thunders comes out of a gig, falls over in the gutter and throws up whilst other rock stars just get in their limo and head back to some fancy mansion."

HOW DID you finance the recording of the 'Love 'Em And Leave 'Em' cassette?

"It's a kind of weird story but if you can handle it I'll tell you. A few years ago a plane crashed in Florida and some guy, a real life hero, jumped off a bridge into the water to save a girl. She was awarded three-and-a-half million dollars compensation for the accident. We knew her really well and she was a real big fan of the band so she started to back us, and that's basically how we got the money to do the album. Plus our families have been real supportive too."

You appear to have a penchant for upfront lyrics . . .

"Look, I'll be the first to admit that it's almost clichéd, but somehow I think we pull it off. There's no real message apart from, er, go out and get laid!

"Honestly, what can you do to be original these days? We haven't got anything to offer that you haven't heard a million times over but hopefully we've done it in a way that hasn't been attempted before. I don't want to be part of this whole LA Guns N' Roses copycat scene – it's like an assembly line."

Do you align yourselves to the Glam scene?

"Well put it this way, we never sat down and said, 'Yeah, let's be a make-up band', but I've got to admit that eyeliner is definitely a tool of our trade. Sure, we've been labelled Glam rockers but what is rock 'n' roll if it ain't glamorous?"

He's got a fair point there I feel. In fact Kevin Steele isn't slack in coming forward with his opinion on any subject. His main beef right now though concerns the way other rock 'n' rollers tend to treat the rather dodgy subjects of drug abuse and political or spiritual matters.

"Personally speaking," says Kev in his engaging Southern drawl, "I don't think any kind of message mixes comfortably with rock 'n' roll. Maybe it was relevant in the 1960s but these days I don't need it.

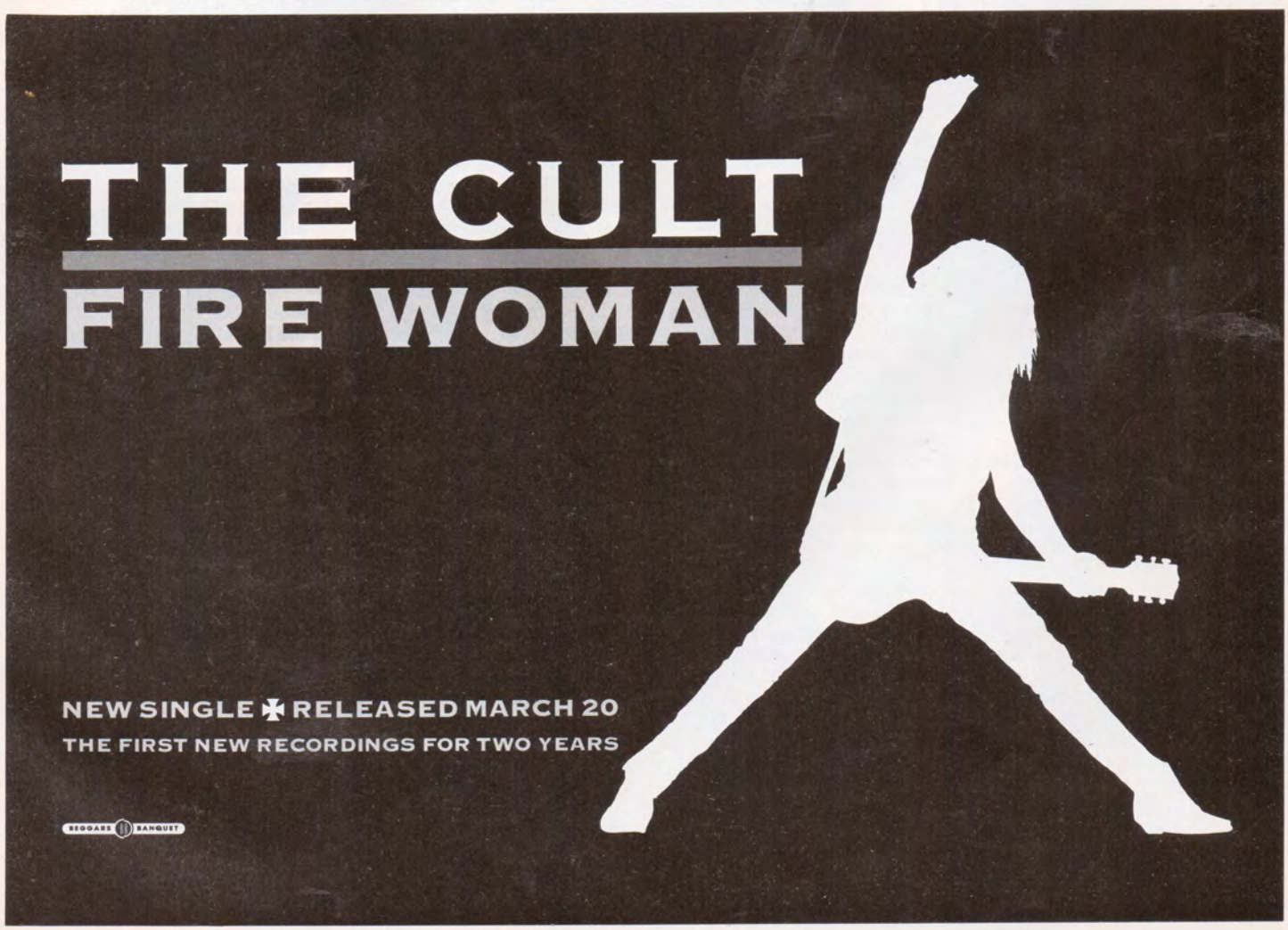
"Look," he continues, rocking excitedly on his stool, "when Vince Neil makes a speech saying, 'Hey kids don't do drugs', who d'ya think he's gonna fool? Let me get my position straight. There is no way I would ever condone the use of drugs but I would feel very hypocritical telling people not to do them.

"The thing those people seem to forget is that rock 'n' roll is about rebellion and breakin' every f**kin' rule in the book. The whole concept of rock stars against drugs is ridiculous. Who are they gonna get to support them next? Keith Richards?"

ER, MAYBE we ought to change the subject. Let's try something reasonably inoffensive like . . . do you get nervous going onstage?

"No, I actually get a buzz from it. In fact there's no reason why you couldn't become addicted to it. There's no other feeling like the one you get from having thousands of people screaming at you and applauding your every move and every word. It makes you feel like some kind of God."

Like Kevin said earlier, Roxx Gang may not be the answer to all your dreams but they are exciting and you must support them at all costs.



SINGLES

Reviewed by PHIL WILDING

EUROPE: 'Let The Good Times Rock' (Epic)
Geoff 'Tempest' Barton says this is, "Consummate". He is not right. This is clichéd, kit-built Metal. Europe have made shallow music a veritable art form. I mean, where the hell is the chorus? I could get to like that guitar though. Don't tell anyone I said that.

THE CULT: 'Fire Woman' (Beggars Banquet)
They've stopped pretending to be Deep Sabbath and returned to their most fanciable 'Love' era. A riff that is cool rain and an Astbury vocal that reaches long and high over the guts of the song. Unfortunately, they're still foolish enough to mess around with the blues on the flip side. I don't care what you've heard, *not* everyone can play dem tunes. I'm awfully glad you're back.

VAN HALEN: 'Feels So Good' (WEA)
I love Van Halen when they hit 90, crash and burn. I love them when they *waaa waa*, and when, just like this, they get mellow and warm and write that perfect rock single formula that other bands only complain about because they're incapable of achieving it. Then I get so happy I buy the cat a pint. If this were a colour, it'd be a steely blue. Upholstered harmony.

TOMMY CONWELL & THE YOUNG RUMBLERS: 'If We Never Meet Again' (CBS)
Re-released for the oncoming handful of British dates and still a groove built with pine acoustic and a sockless foot in the blues. Brilliance from one so young, the proverbial way cool junior. Slick, toe-tapping, lady-licking killer. Do go see him.

MIDNIGHT OIL: 'Beds Are Burning' (CBS)
Ladeez and those dogs by your side, our resident quarter Antipodean; Hannah Sheila G'Day. What do you think, Blue? "Fair dinkum me old cobble boot sport, a great band who spend days in the Outback wondering at the Aboriginal plight and then writing songs about it." Well, thank you, this is sharper than your mother's tongue, more dislocated than democracy and stronger than mob rule. They, like the Aborigines, have been ignored far too long.

ROACHFORD: 'Family Man' (CBS)
Real crossover, not the dead ethics of punk and *hard* Metal, but a real rugged texture of plain rock 'n' roll and a rhythm section who live, breathe and eat funk. That word alone is probably enough to put you off forever. So wonderful you wouldn't believe.

RAW DEAL: 'Don't' (MARR)
Purile shit. Sloppy vocals and one of the worst attempts at melodic rock I've encountered since I was at my mother's knee. Mörat wanted to break the Death Deck with his teeth when he heard it.

DENNIS GREAVES & THE TRUTH: 'Throwing It All Away' (IRS)
Promising rock 'n' roll from a band who I'm sure were once ugly mods with dreadful T-shirts. The A-side's fine, but pick it up for the flip side; 'It's Hidden', from the Lex Pathos-approved movie, 'The Hidden'. A nasty slab of slapped guitars. Much more like it.

CHARLOTTE: 'Can You See Me' (CNR)
Dutch rock with a cute girlie singer and a band who look like they've just stepped off the cabaret circuit in Morecambe. Guitar, keyboards and a big voice, what more could you possibly want? Pint of Brains please. Krusher hates it, I believe there is promise.

TRIXX: 'Long Way Home' (Nasty)
Weak Poison. I saw this band live, ha, about a week ago; they stole so many riffs that once boredom had set in we began to count the bands that they'd plagiarised. We got tired at 22, 'Scream City' on the dark side is 'Crying In The Rain', I'd bet a lawsuit on it. Very, very disappointing.

GYPSY QUEEN: 'Take Care Of Yourself' (Loop)
Twin Bimbo City. 'Dear Prudence' riff, quizzical looks around the office and cracked and weakened vocals crawling around an orchestra. Krusher danced until the stones we were hurling at him brought him neatly down. He is now dead as this single. Yuk.

DARE

NOTHING is STRONGER than LOVE

a new single

ON TOUR WITH EUROPE
MARCH: 25 BRIGHTON CENTRE, 26 MANCHESTER APOLLO, 27 EDINBURGH PLAYHOUSE, 29 DUBLIN RDS, 30 BELFAST KINGSHALL. APRIL: 1 LONDON HAMMERSMITH ODEON, 2 BIRMINGHAM NEC.

A&M RECORDS

THE STORY OF GUNS N' ROSES

Continuing a three-part profile of the Most Dangerous Band In The World, by MICK WALL. Episode Two: Welcome To The Hellhouse . . .

'Say boy where ya comin' from,
Where'd ya get that point of view,
When I was younger,
*Said I knew a motherf**ker like you,*
I said, You don't want my love,
You want satisfaction. . .'
– 'You're Crazy'

SLASH – AN abbreviation of his real Christian name, which is so long and complicated I don't know how to pronounce it let alone spell it – was born in Stoke-On-Trent, England, in 1965, the eldest son of an interracial couple, Anthony and Ola Hudson.

His father designed album sleeves, most memorably Joni Mitchell's 1973 album 'Court And Spark', and his mother was a clothes designer; she made David Bowie's suits for the movie 'The Man Who Fell To Earth' in 1975. However, the couple split up when Slash was still a youngster and he lived in his grandparents' house in England with his father until he was 11.

In 1976, father and son emigrated to southern California, specifically Hollywood, where Slash "experienced a lot of shit" before settling into the new way of life that presented itself before him.

"I had total freedom all the time," Slash told *Rolling Stone*, speaking on the subject of his childhood. "I used to not come home for weeks."

Because of his parents' associations with the music business, Slash had acquired a vast collection of records as a child, and by his mid-teens he was playing guitar in a string of small-time backroom bands.

"I always liked music. I never planned or aspired to be a musician or anything, I just loved music," Slash told *Blast* in an early interview.

"I used to listen to the Who, and all kinds. . . Joni Mitchell, Led Zeppelin, Minnie Ripperton, the Stones, Chaka Khan, you know, 'Rags To Rufus', all that stuff. Just everything we had in there. . ."

Slash got his first guitar – a plank with one string he picked up cheap in a garage sale – when he was 15, after being urged by a high-school friend, Steven Adler.

STEVEN WAS a typical LA street kid: blond, tanned, a wide grin permanently slapped across his kisser. Originally from Ohio his folks had moved to LA when Steven was still quite young. He was in his teens making hectic trips to Tower Records in West Hollywood and banging hell out of his guitar in his bedroom over at his grandparents' house.

"Steven turned me on to the idea of playing bass because he had a guitar," said Slash in *Blast*. "He was a couple of years older than me and he had an amp in his bedroom, and he had all these Kiss records and stuff. He was a total Kiss freak.

"He had a guitar and an amp and he'd just plug in and turn it all the way up when his grandparents were at work or whatever and bang on it real loud, and I was just f**king fascinated with it. . ."

On the advice of a guitar tutor, who explained the rudimentary differences between a bass and a guitar, Slash chose the latter instrument. "I decided the guitar was more interesting. It has more strings on it. . ."

Slash took guitar lessons for a couple of months, but quit in favour of sitting at home and playing along to his favourite Aerosmith and UFO records.

"My grandmother finally bought me a cheap acoustic, a nylon string acoustic guitar," he told *Blast*. "When I quit having lessons, I suddenly became very atune to the whole thing and got really involved. I used to practise all day every day."

Meanwhile, Steven, realising that finesse was never going to be an attribute he could bring to the guitar, had taken up the idea of becoming a drummer. He couldn't afford to buy a kit yet, though, and was reduced to beating on pots and pans and dusty piles of old books and magazines.

When he realised that wasn't working, he toyed with the idea of becoming a vocalist, even singing for a time in one of the numerous garage bands Slash was continually putting together then pulling apart.

That didn't work out either. Slash continued roaming from band to band. Bands that rarely, if at all, ventured anywhere beyond the garage. Then, when he was 18, he joined Road Crew.

"They were the first real musical thing I had that actually went out and played, you know, at high schools and parties and stuff like that," Slash told *Blast*.

"Then Steven all of a sudden showed up one day and said, 'Get rid of your drummer, he's

KONTINUEZ PAGE 14

W AXL ROSE

DUFF McKAGAN (left) and Slash

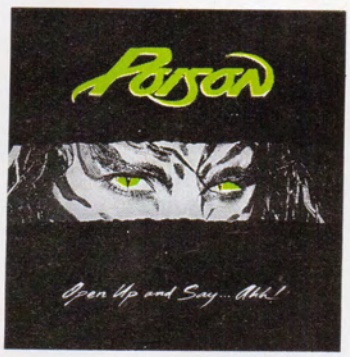
Pix Joe Giron

POISON
open up and say...

VIRGIN

ahh!

Open Up and Say...Ahh! is the fabulous album from **Poison** and includes the hit single *"Every Rose Has Its Thorn."* Available from **Virgin Megastores** on Compact Disc **£10.99**, and the L.P. and Tape **£5.99**. The album has sold over 5 million copies in the U.S. and also features the tracks *"Fallen Angel"* and *"Nothing but a Good Time."*



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GUNS N' ROSES

FROM PAGE 12

not good enough'. Steven had somehow got his hands on a kit and he'd gotten good. So me and Steven carried Road Crew on, which was a great little band. Sorta like what Metallica are now without a singer . . ."

Duff passing through their ranks is only vaguely remembered now by either Steven or Slash. They do remember that Duff's call to come down and meet Axl and Izzy came at an opportune moment for them, though.

"Me and Steven were back to being a two-man band," Slash told me in an interview for *Kerrang!* last year. "We'd never been able to find a singer, and at first I went along with the idea of stealing Axl for my band, though it didn't quite work out like that. . ."

With less than 48 hours to go before they were supposed to take off for the first date on the short-hop tour of the West Coast that Duff had helped arrange for them, Slash and Steven were offered a straight proposition: did they wanna join the band or not?

Two days and 36 hours non-stop rehearsal later, Axl, Slash, Izzy, Duff and Steven loaded up a U-Haul with equipment, and climbed into a car with a couple of friends they had persuaded to roadie for them, and set out on their first tour together as Guns N' Roses . . .

'Welcome to the jungle,
We take it day by day,
If you want it you're gonna bleed,
But it's the price you pay. . .'
– 'Welcome To The Jungle'

THEY CHRISTENED the tour the 'Hell Tour: June '85'. On the day they set off their car broke down about 100 miles outside of LA. So they got out and hitch-hiked. It took them two-and-a-half days to reach Seattle, the first date on the map, but they made it.

"We were all standing at the side of the road dressed in our stage clothes," recalled Duff in *Blast*. "Five guys in striped tight pants and boots out in the middle of Oregon. When we fianlly got there we had to play on other people's equipment and we were just wasted. It was our first gig and we sucked really bad . . .

"It was hilarious. The whole trip went from bad to worse. But the playing was coming together and we knew that if we could get through that, we could get through anything . . ."

Late '85 and early '86 found Guns N' Roses hitting the club trail hard. It was a time when bands like Mötley Crüe and Ratt

Pic Robert John

SLASH: born in Stoke-On-Trent, England, in 1965

Pic Joe Giron

IZZY STRADLIN': caught napping in the Hellhouse

were enjoying their first flush of success, and in their wake a whole litter of LA street bands had followed them into the clubs they had now abandoned for arenas.

Their regular haunts were sleaze-pits like the Troubadour, the Water Club, the Whiskey, and the Scream, where they competed for space on the bill with bands like Poison, Jetboy and Faster Pussycat.

Slowly, they were starting to build a word-of-mouth reputation for themselves as one of the hottest new bands currently hauling ass on the LA club scene. By the time the record companies started sniffing around in the Summer of '86, the band had 14 original songs written and arranged, toughened up by near to a year of breaking them in on cramped filthy little stages all over California.

"The buzz got out," Slash told *Kerrang!* in June '87. "And we kept getting invited down to see these idiots from record companies. One label – I swear – we were talking to, I was saying, 'It kind of sounds like Steven Tyler', and the chick said, 'Steven who?'.

"All of us just looked at each other and said, 'Can we have another one of those drinks?'."

By now, the band had all moved into a small garage together on Sunset and Gardner, which they wasted no time in 'converting' into a rehearsal studio. They called it the Hellhouse, because, as Izzy told *Rolling Stone*, "It was a f**king living hell".

Pic Neil Zlozower

GUNS N' ROSES: by the Summer of 1986, record company interest in the band was intense

There was no bathroom, shower or kitchen. By stealing pieces of lumber from a nearby building site, they built a loft that slept three at a time.

"I'd f**k girls just so I could stay at their place," Slash told the same writer.

"It was like a very uncomfortable prison cell," is how he put it to *Kerrang!*. "But God, did we sound *good* in there! We'd bash away at these Marshalls in this tiny room, and it was cool because all the losers from Sunset and all the bands would come over and they'd all hang out there every night . . ."

"We used to rehearse in there and sleep in there. It got hectic," said Axl. "But at least we didn't get fat and lazy."

Del James, now a writer for *RIP* magazine in Los Angeles, remembers those days well.

"I used to help hump their gear and hang out with them," he told me. "And the Hellhouse was something else. Izzy used to sleep in the tiny space between the back of the couch and the wall. He'd be behind there for days sometimes. You'd just see this head appear over the back of the couch occasionally, to check out what was going on, then disappear again.

"I'd say, 'Izzy, are you okay, man?'. And he'd say, 'Yeeaaahhhh . . .'."

KONTINUEZ OVER

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"THE RUNNING MAN" IT'S A RACE AGAINST TIME... FOR LIFE AND DEATH AND A HOLIDAY IN CALIFORNIA

The race is on.

Schwarzenegger fans everywhere are racing to see Arnold in his latest blockbuster sensation, "The Running Man". This fast and furious action-packed thriller takes place in the burnt-out streets of Los Angeles, in the year 2019.

Our hero, forced to compete in 'The Running Man', a hi-tech game show, has to go for the ultimate prize, survival.

Subzero, Buzzsaw, Fireball and Dynamo, however, will stop at nothing to see him dead.

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GUNS N' ROSES

FROM PREVIOUZ PAGE

'I've seen everything imaginable,
Pass before these eyes,
I've had everything that's tangible,
Honey you'd be surprised . . .'
– 'Rocket Queen'

THE BAND continued gigging, distributing thousands of home-made fly-posters letting the world know that armageddon was finally on its way, and the record companies were starting to draw in the net.

"They started coming to see *us!*" Izzy boasted to *Kerrang!*. "They would come over to the studio and come in the alley and see drunks – there was one drunk with a bottle of Thunderbird on top of his head – and the next thing you know we're going to their office!

"We made them all take us out to dinner for a week or two, and we started eating good. We'd order all this food and drink and say, 'Okay, *talk!*'."

There were a lot of major labels interested in gaining their signatures on contracts, but the one that came through with the right offer at the right time was Geffen Records, whose A&R team of Teresa Ensenat and Tom Zutaut eventually signed the band to a worldwide deal in late '86.

Now they desperately needed a manager. The band had never had one before – they'd always found their own gigs and the record companies, as Izzy pointed out, had always come straight to them with good offers.

Now that they had a major deal under their belts, however, a professional business counsellor well-versed in the music business would be essential.

With the aid of Geffen, the band began to shop around for the first time for a manager. Their reputation for trouble already preceded them, however, and at first there were no takers.

Tom Zutaut took Aerosmith's manager, Tim Collins, to see the band play at a club date in LA. After the show, when the Gunners returned with him to his hotel room, Collins excused himself and checked into an adjoining room to get some sleep.

In the morning, he got an in-service room bill for 450 dollars worth of food and drinks. Tim decided right there and then that he didn't feel like managing Guns N' Roses.

Eventually, Geffen persuaded Alan Niven and Doug Goldstein of Stravinsky Brothers Management to take the band on. Initially, Niven, an ex-pat Englishman who already managed Great White, was reluctant to take the plunge, but sensed that there was something in the air about the band and decided to take a chance on them.

In the Autumn of 1986, recording time was booked at Rumbo Studios, in Canoga Park, Los Angeles.

The band went to work with producer Mike Clink, a quietly spoken young engineer best known for his work with Ron Nevison and bands like Heart, UFO and Eddie Money, on what would be the first – and so far only full – Guns N' Roses album, 'Appetite For Destruction'.

FINAL PART NEXT WEEK

Pic Gene Ambo

STEVEN ADLER (right): developed his drumming technique by 'beating on pots and pans and dusty piles of old books and magazines'

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T ' P A U

:*Only The Lonely*

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REKORDZ

K: Kakk! KK: Khronik! KKK: Kapable! KKKK: Kerrackin'! KKKKK: Kataklysmik!

EXTREME NOISE TRIUMPH

EXTREME
'Extreme'
(A&M Records advance tape)
K K K K

LIVING IN a world full of very average things it comes as something of a shock to find that new A&M signing Extreme are, er, a friggin' good deal for your money. Hard-edged with needle sharp guitar riffs, this East Coast gang of four musical maniacs lambast the ears with a fizzy, some would say boisterous, hard hitting sound that would be the envy of many an LA street rocker. Party Hardy and his chums will love 'em and so should you.

About this group Extreme I know not very much. I do, however, possess a six-track EP released by the band, on Toppe Records of Massachusetts, in 1983. At that time they were called the Dream and not surprisingly they boasted a prototype line-up of which only vocalist Gary Cherone and drummer Paul Geary have managed to stay the course. Their style in those early days sounded radically different; the inclusion of a keyboard player anchored them to an uncompromising, not to mention unfortunate generic rock vogue much utilised by such bimbos as Piper (ha!) and Network (ha! ha!).

These days matters couldn't be more encouraging. Thus, if you love the BulletBoys, Van Halen (Roth vintage), Aerosmith and Cheap Trick then you'll positively whip your knickers off and wave them in the air once you hear the fire and brimstone of Extreme. On the one hand you have a barrage of guitars on a straight road to hell carving their way into your brain whilst, over yonder, are polished and sincere melodies helping to make matters highly memorable and reasonably mainstream. Yes, Extreme are wild at heart but clever enough to hone and polish their attack for consumer consumption. Smart lads.

Steaming on all cylinders they rock da house with a nightmarish 11 tracks, not one of which I have a particularly bad word to say about. From triumph to triumph the band romp along with full wide-eyed rock hero histrionics spreading their original riffs as if they were dishing out cheap soup to the starving. Watch out for singer Gary Cherone and his sparkling voice; the two make wonderful bedfellows and he's not afraid to let those emotions flow. One can only hope the singer in Little Angels makes a note of this basic but impressive technique.

The shocking slices of rock can be found in the pure rage of angry anthems such as 'Little Girls', a right Aerosmithy swanker; 'Kid Ego' (whoosh!); and the racy 'Teacher's Pet', featuring more guitar than a hot combination of Vinnie Vincent and Eddie Van Halen. Greatest track of all time award must surely go to 'Play With Me' which takes the very soul of AC/DC and wraps it around wild Cheap Trickish pop rock melody. Oh, I can almost feel the soaring heat from my record player.

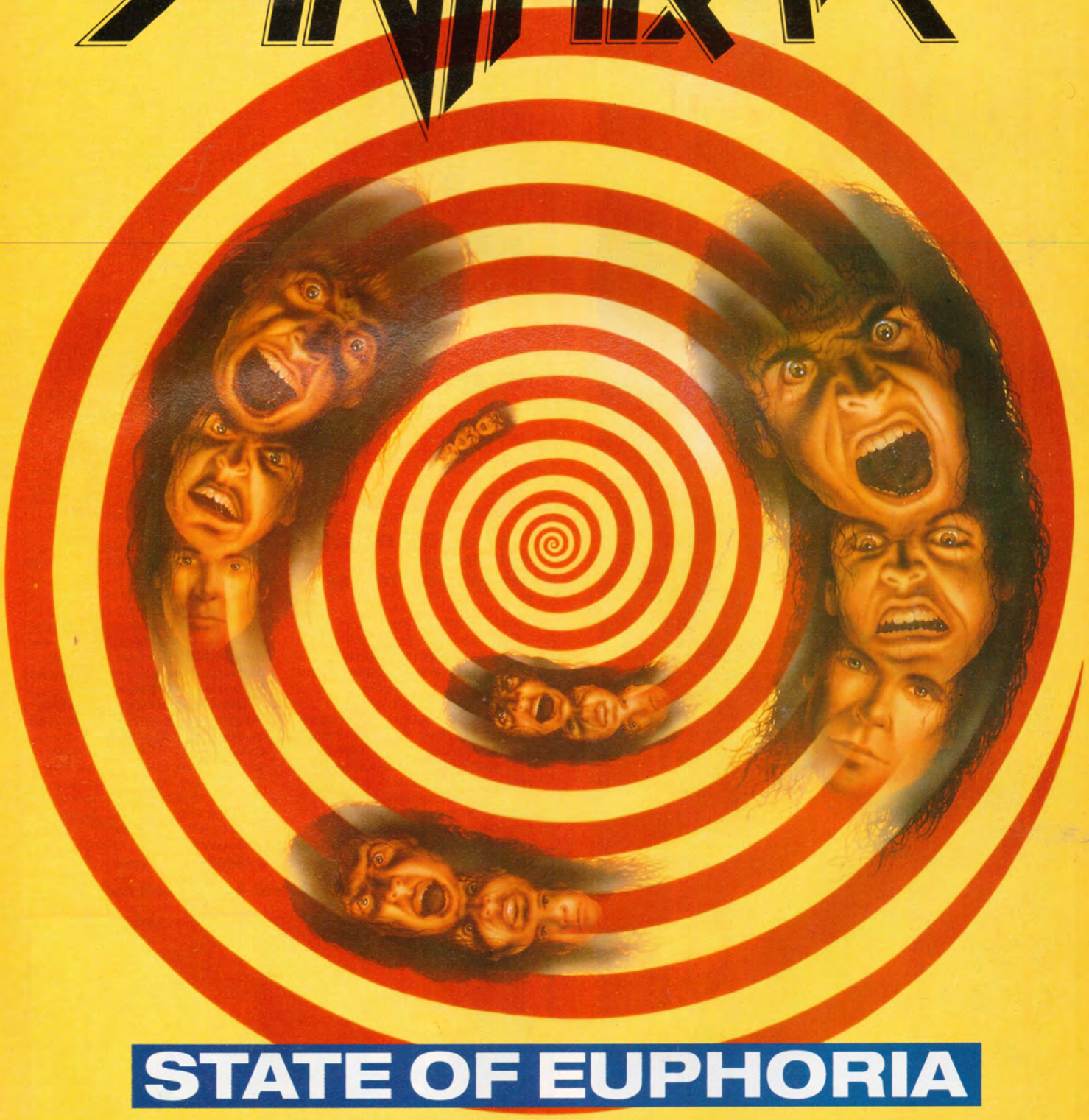
Man of the match award? This honour must surely belong to multi-talented guitarist Nuno Bettencourt, an oddly named geezer with a nihilistic touch to his wacky technique. This man I'm sure uses razors instead of plectrums!

So if it's such a good LP why only four Ks? Simple, dimples, this band are going to make even better records in the future so why award them all the praise straight away. Geddit?

DEREK OLIVER

EXTREME: ". . . you'll positively whip your knickers off and wave them in the air once you hear the fire and brimstone of Extreme". Uh, earplugs, anyone? For decency's sake . . .?

ANTHRAX



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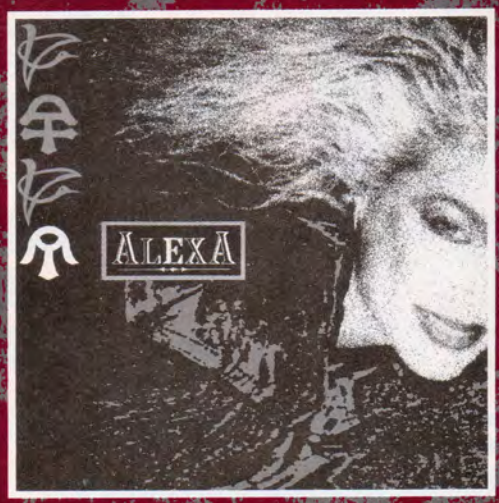

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SAVAGE

DISTRIBUTED BY PRT

SHOUT
'In Your Face'
(Music For Nations MFN 92)

K K K K

ANY AMERICAN band who are brave enough to put a photo, and a colour one at that, of Shout bassist Loren Robinson – a balding, crater-faced gargoyle with a hideously bad taste in chandelier earrings – on the back of their album sleeve gets my vote anyday. Shout, despite coming from LA, sure ain't no Bonderrella pretty boy poutlings.

Likewise, Shout ain't no Stryper either. Sure, they've got the religion bug in a big way and ain't ashamed of it (". . . We are grateful for what God has done in our lives," stresses mainman Ken Tamplin in the sleeve notes) but they're not about to bludgeon you to death with their beliefs.

Produced once more by former Joshua man Tamplin, 'In Your Face' (the title, I guess, refers to the upfrontness of the guitars and the issues that Shout address in their lyrics rather than any perverse sexual practices) may perhaps lack some of the real class of 'It Won't Be Long', last year's debut from the quintet, but it still ain't no work of little substance.

There's 'Borderline', a weighty authoritative rocker that's powerful enough to drive nails into George Bush's head with, and 'When The Love Has Gone', a close-fisted strutting bitch of a track. 'Give Me An Answer', meanwhile, heads off like a mean AC/DC stomper but degenerates into a Whitesnake plodder – indeed the name of Whitesnake often springs to mind as a reference point.

Despite its tacky title. 'Faith, Hope And Love' is a real peach. The harmonies are pure Boston but this mutha rocks like Tom Sholtz has long forgotten how.

Side Two doesn't quite pack the punch of the first side although – the crusty old Hammond on 'Getting On With Life' apart – is still no slouch. For the guitar enthusiast you have 'In Your Face' itself (a five-minute guitar shredder that, aside from the nimble-fingered Tamplin, also features the reappearance of House Of Lords' Lanny Cordola, together with Cacophony's Marty Friedman, a reborn Randy Hansen, Alex Masi, Nitro's Michael Angela, and Thunderball's Joey Price in a six-string line-up guaranteed to reduce Derek Oliver to a quivering jelly) and 'Moonlight Sonata', a 28-second Tamplin blow-out.

Who said Stryper have all the best tunes? PAUL MILLER

GODBOD

PHIL ACCARDI'S CHALICE
'Take Control'
(Almight Rock advance tape)

K

GIMME THAT contract Mr Lucifer – I'll sign!

Another buncha blow-wave merchants, with the good book (not *Kerrang!* – the other one, dummy!) stuffed down their spandies. An' judgin' by the limp-wristed pitch of 'maestro' Phil Accardi's tonsils, I say it was the Old *and* the New Testament restin' on his laurels!

'Jesus paid a price for you', we're constantly reminded by this NY outfit, amidst sailin' guitars and gushin' keyboards. Imagine havin' Derek Oliver comin' atcha outta one speaker and Dave Reynolds out the other! Christ!

But who needs 16 sugars in their cuppa? Why sit an' listen to the most heartless bastard in the class run his grubby nails down the blackboard? And just how many marshmallows can you eat before you wanna puke?

The Zell couldn't even ignore the messages and just listen to it as good rock 'n' roll'. It's overwhelmin'! My teeth were screamin' for mercy as my ear drums developed cavities!

Givin' 'Take Control' to *moi* to listen to was like givin' a candy floss to a starvin' man!

Godawallop!

Buy *and* die! RAY ZELL

PHIL ACCARDI: a threat to the well-being of teeth nationwide

WHITE LIGHTNING
'When Midnight Approaches'
(Wild Party PP 2000)

KKK

IT OCCURS to me that far too many British rock bands spend their leisure time moaning about lack of opportunity instead of getting on with the job in hand. Let's see less of the moaning and more of the goods – and why doncha take a leaf out of White Lightning's book and, if you really believe in your music, go out and record and press your own records.

'As Midnight Approaches' is, much to my surprise, actually a very enjoyable record. It contains the three crucial elements of success; good songs, good musicianship and a reasonably effective vocalist. Here we have four individuals from the Staines area (West London) who barely have a penny in their pocket but have utilised a cheap recording studio to amazing effect.

Their main musical reference point appears to be Rush and, although I doubt whether you've ever heard them, Crack The Sky. Technically, these guys are working double overtime. Jeff Ward's drumming and Richard Goddard's bass work is on occasion breathtaking, helping to construct a tough techno rock foundation and allowing Simon Pengilly's guitar playing to practically emulate Alex Lifeson on his most ferocious of solos. They are not, I might add, in any sense progressive rockers.

For an amateur band the tracks 'Hyprocrite' and 'Right Between The Eyes' are astounding examples of real talent. They may look like a bunch of woodwork teachers, but that is not the point.

I understand they have had funds to print only 1000 copies of this excellently packaged LP. It is only available at the moment from selected specialist outlets like Shades and their own mailing address. I have no idea of the cost although I suspect it's probably in the region of a fiver. Write to them for immediate details c/o 18 Cherry Orchard, Staines, Middx TW18 2DF.

DEREK OLIVER

WORK FORCE
'Work Force'
(Scotti Brothers 44477 import)

KKKK

THE GREAT thing about reviewing albums is that you never know what you're going to stumble across next. Now, if it's on the Scotti Brothers label you're virtually guaranteed that it's gonna be a really great record. Over the last year or so the label has been responsible for releasing fabulous albums by the likes of Lion, Survivor, Roxanne, David Halliday and Robert Tepper, and now they've got another cracker on their hands with Work Force.

As a six-piece AOR unit who specialist in brain-numbing melodic rock similar to Survivor, Work Force appear to have all bases covered. They write excellent songs – well crafted and superbly executed – have a great vocalist in Ron Kimball and appear to have the knack of pacing down to a fine art. Unfortunately the sleeve notes are sparse so I have absolutely no background information to divulge, not even an indication of where they might originate from. Let's just satisfy ourselves with the assumption that they come from America, okay?

Pompous and bombastic, Work Force's hard-edged radio rock appears desperate to slip into the cool sailing shoes occupied primarily by Billy Satellite (RIP) and, band of the decade, Survivor. Good, solid production together with an amazing array of hot potato musical arrangements propel Work Force's debut disc to promising heights the likes of which only China Sky and Witness have recently reached.

Well chosen material such as 'Restless' and 'Rockin' To Win' serve to make this a surefire combustible set of uptempo anthems and smooth smoochy crooners all tackled with characteristic professionalism. With a preoccupation for that magic hit single formula this record allows the band to devote most of the songs to the pleasures (and fears) of love. This, of course, turns out to be ideal field for Kimball's soft, searching vocals dripping with little boy lost expressiveness on every phrase.

Fave rave is 'Higher Standard', a Toto-like rocker with Michael Bolton guesting on ghost keyboards! Check 'em out; they're hot and they're on sale at any good record store.

DEREK OLIVER

SAVINA
'Sexmentally Assaulted'

KK

WHEN I SIT an' listen to an album for the first time I often take into account that whatever shit I may be about to bathe my dainty and unwittin' ears in, the recording 'artists' no doubt believe it to be the greatest thing since the divine invention of the magazine you now hold in yer sweaty paws.

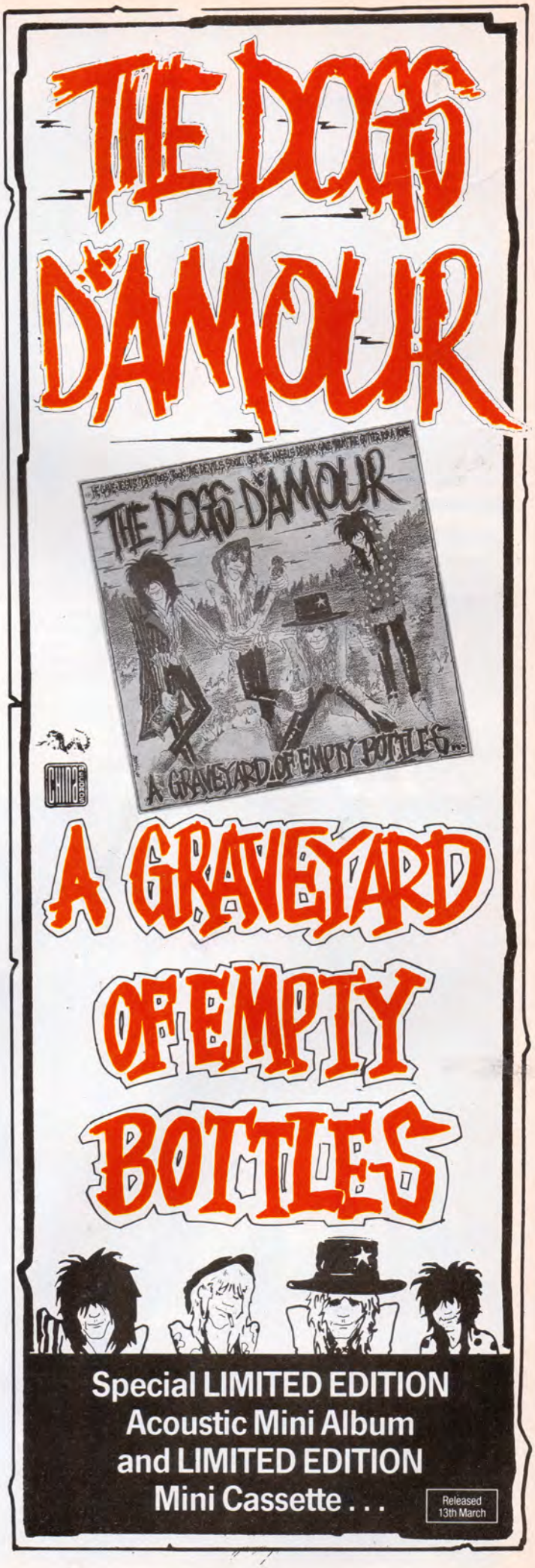
'Sexmentally Assaulted', sensitively dedicated to 'Everyone Who's Ever Been Sexually Or Mentally Assaulted', does have the commendable factor of tryin' to override its cheap un-appeal by flauntin' greyin' black humour, a 'shove-it-on-10' guitar 'production' and a notable dip toward experimentation. But, alas, scrap-Metal creativity doesn't seem to have quite worked for this New York foursome on a *Kerrung!* Christmas-lunch-budget.

'*A big full healthy place to bury my bone/A two ton tessie with a heart of gold*', croaks mainman Savina on 'Fat Chicks', as his disgusted tonsils plead to part company with his throat.

Hey, what the hell, I struggled onward and Side Two's 'Blitzed Again' with its butchered Chuck Berry riffin' somehow tempts me to hold out for the sane-as-a-drain 'Take A Bath'. This cracked little gem takes oodles of delight from switchin' from some baad fuggin' awful laid-back banjo pickin' to a quakin', manic-city Frash attack! No doubt kuddly Xavier's idea of a 'koncept'!

Well, boys 'n' boysesses, I can 'onestly say, with hand on elbow, that 'Sexmentally Assaulted' is the best goddamn chunk o' sizzlin' vinyl I've had the pleasure of hearin' in the last. . . er. . . 40 minutes. . .!

RAY ZELL



MUDPACK

MUDHONEY: heirs apparent to the Stooges or MC5

MUDHONEY
'Superfuzz Bigmuff'
(Sub Pop SP21 import)

K K K K

'GOT A mouthful of dirt and a hand full of charms' – probably the finest bit of rock 'n' roll self-adulation to come a-roarin' down the pike in years.

And Mudhoney are probably the finest rock band to hail from the Pacific Northwest in years. Formed from the ashes of the long defunct Green River (half of whom went on to form current major label darlings Sound Garden) they're the sort of honest to goodness, unfettered rock, er, ROCK! thunderclap pumped to writhing life via battery-acid feedback, twisting rhythmic propulsion and phlegm-loaded vocal hysterics.

They're heirs apparent to the monstrous, misshapen riffs of the Stooges or MC5 – testament to the triumphs of sweat 'n' beer over technicality, imagination over technique. The kind of band that would scream, "F**k yeah!" at the end of a splittle-loaded stanza.

Mark Arm's lean, hungry vocalisations shift gears from Iggy-like warbling to cathartic caterwauls as Dan Peters' guitarmanship cuts across the din like a rusty butterknife. The crunch this unit possess is monstrous, completely destructive in the live situation.

As evidenced by this EP's six songs, Mudhoney bring the Stooges' legacy up to date. There's moments of creeping power ('Mudride'), power-laden tunefulness ('If I Think') and blusters of monumental catharsis ('No One Has').

Had Messrs Pop, Bolan, Kramer *et al* had Mudhoney records 'stead of Sabbath, Deep Purple or Blue Cheer, the world might just be a more hateful place to live in.

That, of course, is a compliment.

MIKE GITTER

KERRY LIVGREN/AD
'Prime Mover'
(Sparrow SPR 1181)

K K K

RUMOURS HAVE been circulating for some while that AD, the Christian rock band formed by Kerry Livgren after he left Kansas, were old news. Confirmation came recently that they were, indeed, dead, but not quite buried as 'Prime Mover' proves.

The name lives on to some degree.

What Livgren has done is put together a selection of tracks written, but never released, over a particularly long period – some seem to go right back to the '70s, to the heyday of Kansas – which he's played entirely by himself, AD vocalist Warren Ham being the only other musician on the record.

Recorded last Summer 'Prime Mover' follows in the fine traditions of AOR set by AD's three previous albums – and for any Kansas fans the record is a must.

Opening with the jaunty tones of 'Don't Pass Me By' the album moves swiftly into the Kansas-like 'Fathers And Sons' and then 'Portrait 11', a song co-written by Livgren and Steve Walsh.

It's a beautiful, funky little number with flute all over the place *à la* early Legs Diamond, orchestrated keyboards and some very Walsh-style vocalisin' from Mr Ham.

Over the Side Two the album tends to veer between the more modern sounds of the uptempo 'Wandering Spirit' and earth moving, rhythmic Toto-ish 'I'll Follow You' right over to the old Kansas flavoured 'One More Song' and the brilliant, bluesy 'TGB'.

Whilst the quality of the material doesn't really touch on the majesty of what AD have put out before – although in the past it wasn't the solo affair it is now – this 'Prime Mover' album is a Pomp rock fan's only chance to hear this kind of style played in 1989.

Grab it with both hands.

DAVE REYNOLDS

VOW WOW V

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MFN 92

VOODOO GURUS

WHITE ZOMBIE: death to false production techniques!

WHITE ZOMBIE
'Make Them Die Slowly'
(Caroline CAROLI362)

KKK

SO CLOSE and yet so far. White Zombie have the potential to be one of the heaviest bands on this black little rock we call the Earth, and they miss by inches. Their second full-length LP, 'Make Them Die Slowly', displays flashes of that potential but doesn't sustain it throughout.

Why? Mainly because of Bill Laswell's production. The man who introduced Motörhead to proper studio techniques (with controversial results) seems to have forgotten a few in the interim. As a result, 'MTDS' suffers from a disturbing lack of bite and power on most of Side One, although things start to get better on Side Two. The drums don't have any kick and often are buried in the mix, while John Ricci's guitar captures the right tone but at hardly the necessary volume.

In fact, Ricci himself is an enigma. I understand the man had physical problems with his hand, and it sounds sometimes as if he's struggling to hit the right chords. On the other hand, certain numbers like 'Power Hungry' feature some lead pyrotechnics that were previously non-existent in the White Zombie repertoire.

These are the flaws that halt 'MTDS' from approaching Kerrackin' status, and oddly enough they're most notable on Side One. What WZ have got going for them are meticulously crafted songs that each lead to bloodshedding climaxes of unbottled fury. This was to be the album that captured the Zombie's *avant*-noise meanderings and focused them into a brutal Metallic attack, and for the most part each song does that. 'Acid Flesh' and 'Power Hungry' in particular are relentlessly murderous while 'Godslayer' lumbers into an apocalyptic finale that causes the flesh to creep.

Scorching as these songs are, and nerve-tingling as Rob Zombie's vocals and lyrics come across, the overall canned sound of the record is a harmful, if not fatal, wound.

The drums only really come through with punch on 'Power Hungry', while Laswell's tinny knob-twiddling keeps the material from being as numbingly heavy as it could be. I'd like to see someone like Roli Mosimann or maybe even Rick Rubin work with this lot.

That record would make *everyone* die. DON KAYE

DEFIANCE
'Product Of Society'
(Roadracer RO 9504-1)

KKKK

HOT ON the heels of Metallika, Exodus, Testament, Heathen, Death Angel and Vio-lence kome the Bay Area's (that's Foggy San Francisco to you and me) newest export – Defiance. Now I'm sure I saw this band in San Fran a few years bakk shortly after they formed, and if my memory banks serve me right, they were supporting the fab Legacy (now known as Testament of kourse). From what I kan remember of the show (which isn't much bekause I was totally blitzed on 'Anchor Steam Beer'), Defiance akshully went down better than expekted, and the Bay Area Bangers are a hard bunch to please at the best of times, so it would seem that it was all systems go for Defiance. But not so, cos there were the usual line-up changes to go thru': out went original vocalist Mitch Mayes and axepert Brad Bowers, to be replaced by Ken Elkington and Jim Adams respectively.

Early '88 saw the release of their one and only demo, the semi-legendary 'Hypothermia', a raw effort that showed a lot of potential, even though the production was well dodgy . . . And here we are one year later with album number one, 'Product Of Society', rekorded strangely enough in Blandcouver (Hi Bryan Adams!) of all places! A very strange choice, but it seems to have worked thanks to Jeff (Annihalator) Waters' sympathetik production.

Now being from the Bay Area, it's hardly surprising to hear the odd bit of influence creep thru'. The opening kut 'The Fault', for example, is very similar to Metallika both in its style and construction, and it's not until the title kut (third song in!) that something original shines thru', and from there on in this album is a FRASHER'S DELIGHT!

High ponts inklude 'Insomnia', komplete with tweaky intro and grinding riffs; then there's the brilliant 'Tribulation' – RIFFS, RIFFS and more RIFFS, with fine playin' from Messrs Elkington and Adams.

If you like Bay Area Metal, then you'll like Defiance.

XAVIER RUSSELL

ATOMGODS
'Wow!'
(GWR GWLP 30)

KKK

ATOMGODS' BIOGRAPHY claims that 'Wow!', the band's debut album, is 'an uplifting experience in the evolution of Pagan Metal'. Now that's a new one on me, but it does happen to fit Atomgods' music quite appropriately.

And when you realise that Atomgods is the pet project of guitarist and vocalist Trev Toms, an erstwhile member of Inner City Unit I believe, it's hardly surprising that this ain't just another run o' the mill Metal project.

Don't get the wrong impression tho'. Atomgods are bursting at the seams with guitar licks, the trusty old axe taking each song by the scruff of the neck and whipping it up into some kind of unholy frenzy. What makes them different is that there seems to be a pretty trippy air about a whole lot of the material. Even when the lyrical content is as earthy as, say, 'Bashin' Up The Rich', there seem to be a whole host of almost Hawkwind-ish tones. Maybe it has something to do with Trev's dreamy vocal style, I'm not too sure. But then again, that's the kind of album that this is. It challenges you, refuses to sit in a neat little compartmentalised box and is all the more commendable for it.

There's certainly no lack of energy in the playing ranks, with Atomgods opting for the basic power trio method to convey their angry little missives. Fact finders will be interested to note that Kofi Baker, son of Ginger, plays drums on the album, and a fine performance he turns in too. Why he's been replaced by one Steve Clarke is for the band to know and us to guess. Bassist Hiro Sasaki is still there tho', pounding out the lines to numbers such as 'Atlantic Waves' and 'Slow Down Motorhead' (surely not!) with aplomb.

I'd be telling a jolly big porky if I were to claim that this album is a God-sent piece of work of some magnitude. It isn't that, but at the very least it does possess an identifiable attitude, it's nobody's master but its own and it does have a spark of originality and fervour. Judging it against most of the dross that has come my way of late that must count for more than a little something!

HOWARD JOHNSON

UNSEEN TERROR
'The Peel Sessions'
(Strange Fruit Records SFPS 069)

KKK

THE PEEL Sessions – sounds like a night down the BOOZER with ol' Peely, dunnit?!? Watch out Krusher, you've got a REAL rival here!

I've always liked the John Peel show and his sessions, even though I hated most of what he played, but I still kan't for the life of me work out what he saw in this band.

Now what's all this got to do with METAL, I hear you kry. Well believe it or not, Peely ackshully started havin FRASH bands on his sessions, hence Unseen Terror, a real DEATH/GORE/FRASH band – with guess who on vokals? Micky Harris, Napalm Death's drummer!

So what's the music like? Well you've got to have a pretty strong stomach to get thru' this session, all 13 minutes and 15 seconds of it, cos what we have here FRASHERS is TOTAL NOISE. It was a bit like listening to Tom G Warrior's Hellhammer for the first time – in other words, nasty.

'Incompatible'/'Burned Beyond Recognition' opens the akkount, and from the off it sounded to me as if vokalist Mikk Harris had been kikked in the balls by producer Dale Griffin to get that DEATH WARMED UP EFFECT, and as for the music just imagine Bathory crossed with Hellhammer. Mitchell Dickinson really does play SPINDLY RIFFS, as well as a mean BASS, and evidence of this kan be found on 'Strong Enough To Change' – well PUNKY!

This session is for DIE-HARDS only! XAVIER RUSSELL

DEATHVINE

The column that's so immensely, incredibly, unbelievably heavy, it weighs more than Derek Oliver after a double Tandoori mixed grill breakfast.
By DON KAYE

ABOMINATION: all bluff and blunder

■ GOT SOME more exciting news on two of my favourite purveyors of gloom'n'doom!

As we reported last Deathvine, the European masters of Thrash Metal, **Artillery**, were rumoured to have reformed. This has been confirmed. Four of the original members have joined forces: **Flemming Ronsdorf** (vocals), **Michael** and **Morten Stytzer** (guitars – the latter switches from bass to replace **Jorgen Sandau**) and **Carsten Nielsen** (drums). There is a new bassist and the group are currently on the lookout for a new record deal.

They have new management, have just undertaken a tour of Denmark, and are preparing to play several dates in the USSR.

■ MEANWHILE, THE ever-hardy **Dentente** have finished recording a new demo tape. The three-song tape was produced at Pyramid Sound in Ithaca, New York, and features **Rob 'Wacko' Hunter** on drums in addition to **Dawn Crosby** (vox), **Mick Carlino** (guitar) and **Blair Darby** (bass).

The songs featured are: **'Red To Gray'**, **'Coming Down'** and **'Love's Death'**. Dawn describes the new music as 'heavy as **Slayer**, but with dark, sexy hooks' and the group already have major label interest. They're currently based in New Jersey and are looking for a permanent drummer to start playing in New York. Opinion: if this new tape is as good as the last one, Dentente should be signed immediately.

■ GOOD NEWS for **Hallow's Eve** fans: the reports of the Atlanta band's demise were premature. However, only two members are currently in the group, bassist **Tommy Stewart** and guitarist **David Stuart**, who are working on new material and I assume looking for a new singer and drummer. Meanwhile, former vocalist **Stace Anderson** has relocated to California and is looking for work out there.

■ TEXAS BAND **Talon**, who were recently voted in this column as having the best demo of 1988, have changed their name. Their new name is **Sedition**, which is growing on me. The band are scouting out some record offers and will also be appearing on a Texas compilation LP sometime soon. Let's have that video, Turner!

By the way, Sedition's address remains: c/o **Turner Scott Van Blarcum, 406 Magnolia, Arlington, Texas 76012 USA**.

■ THE DEBUT album from San Francisco's **Sadus** is finally out. Titled **'Illusions'**, it contains the following tracks:

Side One: **'Certain Death'**, **'Undead'**, **'Sadus Attack'**, **'Torture'**, **'And Then You Die'**.

Side Two: **'Hands Of Fate'**, **'Twisted Face'**, **'Fight Or Die'**, and **'Illusions (Chemical Exposure)'**.

The album was produced by Sadus, and is available for $8.50 from **Sadus Records**, c/o **Darren Travis, PO Box 1107, Antioch, CA 94509-0110 USA**.

■ FINALLY, A reader's question before we get to some tapes. **Herb Burke** from Seattle wants to know whatever happened to **Deathrash**, a New Jersey group who made one demo three years ago.

Well, Herb, Deathrash broke up some time ago and frontman **Pat Burns** worked with **TJ Scaglione** in the abortive **Zero Hour** for a while. Don't know what the band members are up to now.

As for your second question, Herb, the last address I have for **Assassin** is their fan club: c/o **Donald Campbell, Ackerstr. 131, D-4000 Dusseldorf, West Germany**.

■ SPEAKING OF West Germany, that's where the two best tapes of the week come from.

I have a three-song demo here from **Backwater** – remember them? They issued two very mediocre albums about two or three years ago. Well, they're back and looking for a new record deal, but this demo is light-years ahead of the previous vinyl.

Their new singer has a much wider range and more power, giving the band more melody and a less derivative sound overall. The band are playing with more confidence as well and the whole thing's monstrously heavy. In fact they remind me of the God-like Artillery in some ways, the guitar tones, the voice, the song structures and the unusual choruses too. Epic stuff!

I received the tape from the group's new Australian guitarist, and since he's back home at the moment, his is the only contact address I have. It's: **George Larin, 8 Price Street, Mitcham 3132, Victoria, Australia**.

■ ALSO QUITE good are **Mottek**, who share similarities with Detente in that they're both female-fronted Thrash bands. The girl's voice here is raw and somewhat undisciplined, but she's got considerable power. The music is melodious, well-structured Thrash, with good use of controlled speed and slightly unorthodox guitar tones.

A very strong and fresh band. For info, write to: Mottek, c/o **Funhouse Records, Postfach 2069, D-3000 Hannover 1, West Germany**. The tape's available for DM10 or $6.

■ NEXT ARE **Atro City**.

While this outfit have the sound right, with meaty riffing and lots of slamdrumming, the vocals are kind of thin, growly monotone and the songs are overly intricate. The good ideas on hand here could be distilled into better, more memorable tunes. I do have a fondness for the bizarre, stream-of-consciousness lyrics, however. Atro City aren't bad, but need work.

The tape costs £4/$6/DKK40/DM10 from: Atro City, c/o **Jan Borsing, Dalbovej 2, DK-8210 Arhus V, Denmark**.

■ FROM THE UK this week come **Resentment**, **Purgatory** and **Epidemic**. The latter are not to be confused with the Thrash Metal band of the same name as they are sort of a heavy punk outfit (**12 St Martin's Terrace, Canterbury, Kent, UK**).

Purgatory (c/o **Jason Coombs, 3 Starling Close, Weston Super-Mare**) are hurt badly by weak speed-drumming and some powerless material, but the gruff vocals are convincing and there are odd moments of solid riffing.

Resentment are the best of the three, but that's not exactly praise either. The first song is mid-paced, watered down Slayer with a very **Araya**esque vocal and a simple riff, and the rest of the tape lacks anything surprising or impressive. The group play well, and the production's good, but nothing grabs ya. Oh, yeah, I guess the staccato vocals on **'Friends Of Insanity'** are cool. For info, write: Resentment, c/o **AA Enterprises, St Gowans, Ricketts Hill Road, Tatsfield, Kent, TN16 2NG**.

■ THE LAST two are from America.

Abomination recently released a second demo, but I must say I see little improvement over this Chicago trio's first tape. Frontman **Paul Speckman** still showcases the blood-curdling, guttural vocals that sent a charge through earlier bands **Deathstrike** and **Master**, but the songs are all bluff and blunder, with little real substance. Speckman fans will want this, so write to: Abomination, c/o **Marked Management, 8700 Summerdale, Suite 3N, Chicago, Illinois 60656**.

Apparition are operating in Slayer territory, circa **'Hell Awaits'**, with riffs nicked wholesale from **Jeff**'n'**Kerry** and the singer taking his cues openly from Tom. Actually, it's derivative but not too bad – **'Vicious Kill'** is an **'At Dawn They Sleep'** type doomfest – but this could be more enjoyable if it had a better than basement production. For info, write to: Apparition, **12 Manor Street, Plainview, New York 1180 USA**. The three-song tape costs $4.

■ THAT'S IT for now. Send tapes/vinyl/photos/letters to: **Deathvine**, c/o **Don Kaye, 261-D Signs Road, Staten Island, NY 10314 USA**.

RESENTMENT: KKKKK for the baseball cap, less for the music

ANY KWESTIONS?

If you've got a Metal-related problem, write to our resident Mayhemic Mastermind ANDY BOOT. The address: Any Kwestions? Kerrang!, Greater London House, Hampstead Road, London NW1 7QZ

HAWKWIND: this photo has been 'cosmically blurred' by an unknown substance found in the turn-ups of an old pair of Dave Brock's loon pants, so as not to cause offence

WHAT IS my original copy of Hawkwind's 'Space Ritual' album worth? I also have a single called 'Urban Guerilla', which I'm told is valuable – is this so? ***Dik Mik's Synthesiser, Sheffield.***

Not 'arf, as **Alan Freeman** might say! Perhaps not so much in monetary terms as in sheer one-upmanship.

Now I'm taking it that this '**Urban Guerilla**' single is a British release on the United Artists label, and is from 1972. If so, this single is worth at least £7, although I have seen it going for twice that – however, as a rule it tends to be more in the region of single figures. But why is a mere **Hawkwind** single so sought after, I hear you cry (I hope . . .?). Have faith, little ones, I shall tell you.

Back in '72, after the surprise Top 10 success of '**Silver Machine**' (which in itself was only an out-take from the '**Greasy Truckers**' live compilation LP – but that's another story), UA wanted the Hawks to follow up this success and get another hit.

Well, the band returned to the studio and cut a little tune called 'Urban Guerilla', which had a great performance on vocals by **Bob Calvert**, and abounded with catchy riffs. In fact, it was a better song than 'Silver Machine', and hopes were high.

Quite justified, too, as it came into the chart at 36 on its first week of release, and started to pick up airplay.

Unfortunately, the release of 'Urban Guerilla' coincided with a start of a letter bomb campaign from the IRA, and the post office (whose workers were naturally suffering) made with the heavy complaints. The song itself contained lyrics about bombs in your cellar, and such like.

So UA pulled it, and the concept of the Hawks as a singles band was finished. For years 'Urban Guerilla' remained a much-sought-after record as it wasn't available at all. Then it cropped up on the '**Roadhawks**' compilation, and can now be found on the Castle Communications Hawkwind '**Anthology**' album.

The '**Space Ritual**' album was also part of this attempt to convert live audiences into record buyers! It came with a zillion-and-one inserts, and a massive fold-out sleeve that attempted to reproduce a live psychedelic freak-out in your sitting room.

It's not actually that rare, and in good nick will fetch around £10-12.

HAVE THAT great new band Dare got a fan club? ***Arthur Bronstock, Folkestone.***

Darren Wharton's Dare, absolutely amazing AORsters (aargh, appalling alliteration – can I keep this up?) as they are, are still a trifle new to have an offical fan club sorted out. However, their lovely press lady tells me that anyone who wants to write to them can do so care of: **Press Office, A&M Records, 136 New Kings Road, London SW6.**

WHO DOES that great boogie song on the California Orange TV advert? ***Al Macomber, Sidcup, Kent.***

What a great question! I had to watch ITV for two days before I saw the damn ad! Anyway, it took only a few bars to identify it as '**Run, Run, Run**', which was a hit for **Jo-Jo Gunne** in 1972, and was later covered by **Girlschool**.

For fact fans everywhere: Jo-Jo Gunne was formed by **Jay Ferguson** (gtr/keys/vox) and **Mark Andes** (bass/vox) after they left **Spirit** in 1970. The line-up was completed by Mark's bro' **Matthew** (gtr/vox) and drummer **Curly Smith.**

They recorded a self-titled debut in '72, and followed it up with '**Bite Down Hard**' later that year with Mark Andes gone (later to **Firefall**, Spirit again, and **Heart** since '82), and **Jimmie Randall** in.

These albums, and '73's '**Jumping The Gunne**', failed to sell, despite the hit single, and Matthew Andes quit to be replaced by **John Staehely** – latterly of Spirit (incestuous or what!?).

Leader and songwriter Ferguson revamped image and musical style for the primal party Metal of '74's '**So Where's The Show?**', but by then it was too late, and the band fell apart.

That's it for Jo-Jo Gunne, but before closing this week's column can I mention that, when asking for record valuations, please try to state the artist, title, label, release date, country of origin, and any other details that may help me. Thanks.

JO-JO GUNNE: seen here modelling some of the choicest items from Dave Reynolds' wardrobe

FREE!
NEXT WEEK!

. . . the fourth in our series of six earth-shatterin', mind-blowin' and grubby-patch-of-bedroom-wallpaper-coverin' double-sided, full-colour posters! (Phew!)
As you've doubtless already sussed by now, the series features the acts YOU voted for in the Readers Poll.
Next week it's the Guitarist/Bassist and we've got Steve Vai/Yngwie Malmsteen backed with Gene Simmons/Geddy Lee lined up for ya!
That's four down, two to go!!
Get down to your noiseagent early and avoid heart-rendin' disappointment.

Life Without Schmier...

. . . is almost too sad to kontemplate if you're a Bonkette or a member of Galschool. But fear not oh smitten girlies, cos DESTRUCTION (and bassist SCHMIER) will be back. And until then you – and all the Mad Rockin' Total Frash Metal Merchants who like the band for their *music* – kan konsole yourselves with the new album 'Live Without Sense'. XAVIER 'Sensible' RUSSELL is konfused

WHO WOULDA thought it – Destruction bassist Schmier a SEX SYMBOL!?! Yes, I know he's in FRASH band; I musta got the wrong the geezer. Nope, I ain't! Hell, ask the giggling *Kerrang!* gals Alison, Joy and Skarlet. "We want to meet him!", they kried.

But gals, I thought you were into Joe Elliott and Duff McKagan! "Well yes we are, but Schmier looks luvverly, and how does he get that perm in his hair to look so kool?!"

Well readers, it has to be said, I thought I was hearing things. Either that or they were taking the piss, but no, they *did* want to meet Schmier. And once I'd found the band's dressing room at Hammersmith (they were supporting Celtic Frost) there was already a lengthy queue – including two members of Galschool at the front, already deep in konversation with the great man.

The last time I'd interviewed Schmier was way bakk around Christmas of '87 – the only other time Destruction have played here – and that was supporting Motorhead at the Brixton Akademy. A lot has happened with Destruction since then, namely the 'Release From Agony' album, a whopping great world tour, and the resulting 'Live Without Sense' album. So I began with a real poser – how's the tour been going, Schmier?

"To be honest we kame over here and didn't really expekt anything to happen, bekause all our previous albums have only ever been available on import, but the response has been fantastic and the fans have been very friendly towards us. Luckily we kan all speak quite good English." (I'll sekond that.)

Has the change in the Frosties' musikal direktion affekted you in any way?

"No not at all, I've known Tom for a long time, and I've known the drummer Steven Priestly since he was in Tom's first band Hellhammer, and that's going bakk a bit. I used to hang out in Zurich a lot, so I know Celtic Frost very well. I must say here and now I admire Tom for what he's trying to do, even if I don't necessarily like the musikal direktion in which he is now heading. At least he has the guts to give it his best shot, and if the kids don't like it, it's bad lukk on Tom. I've not heard 'Cold Lake' so it's hard for me to komment, but what new stuff I've heard on this tour, I would have to honestly say, I prefer the Frost of old – stuff like 'Crypts Of Rays', etc."

I'VE HEARD a rumour that your sound is gonna change on your next studio outing?

"Well sort of. We're just gonna try and write better songs that's all. The new album is gonna be a little more 'punch in the face'-sounding, if you know what I mean. We want to try and kapture the essence of the live album as I think that our past studio albums have tended to lakk aggression. I'm also gonna try to improve my vokals by singing in a more restrained style. The line-up as it stands today – myself on bass/lead vokals, Harry (guitars), Mike (guitars) and Olly (drums) – has been a solid unit for one-and-a-half years now and we're getting tighter all the time. That's why on 'Release From Agony' we started to experiment a bit, but that konfused a lot of fans who said the album was too komplikated. So this time around we'll aim to keep it fairly straight forward, but we still want to get a technikal feel akross!"

Got any new songs written yet, Schmier?

"Yeah, there's this one I've written kalled 'Crack Brain', which is basikally about the Metal scene in Germany and how f**ked up it is, and how everyone is fighting one another – the poseurs (steady Reynolds!) are fighting the Speed Metal fans, and the Hardcore are fighting against the Thrash Metal fans. It sounds stupid I know, but believe me it's true and it is happening. They're all saying each other's musik is shit and stuff like this. I know you don't really have this problem in the UK but in Germany it's really bad, and I'm sikk and tired of seeing people's heads being kikked in just bekause they like a different style of musik – we should unite."

Who's gonna produce this new rekord?

"Well our rekord kompany want us to use Alex Perialas, who's worked with people like Testament and MOD. We've got a different opinion to our rekord kompany about him though. He's a nice guy and all that, but his producktion is a bit samey, and we don't want to end up sounding like Testament and all those bands. But that said we do want to rekord the album in Amerika; the studios are better equipped than they are in Europe – and they're cheaper!"

What about using Randy Burns?

"It's interesting you should say that, bekause Mille of Kreator keeps on raving to me about how good he is, and how we should use him, bekause he's the king of Frash Metal when it komes to producing. Kreator are very happy with what he's done to beef up their sound, but I'll have to hear the new Kreator album before I pass judgement on him."

RIGHT, LET'S get bakk to the 'Live Without Sense' album – where was it rekorded?

"In Spain, Portugal and Austria; we just pikked the most powerful performances from each show, and we didn't want to go in the studio and do overdubs – so what was played is what you get. That's why certain songs sound different – bekause the size of venues varied.

"We're very happy with the way the album turned out – there are no equalisers or silly studio trikkery, we just left the guitars raw, and it really does represent how we sound live. It makes up for the lame production on 'Release From Agony'."

The song 'Unconscious Ruins' has a Kreator ring to it.

"Do you really think so? I really like Kreator, but we never set out to sound like them. If the riff is similar it's purely coincidental. If you play fast in the 'chewy' style, a lot of riffs might well end up sounding similar."

And finally Schmier, your immediate plans?

"Well, we're gonna be filming a few live klips to promote our live album, then we're going bakk to Germany to write some more new songs for the next studio album. Then in April we're going to Amerika to do a 60-date tour with the Cro-Mags.

"We feel the time is right for us to tour the States properly; the fans on the West Koast have waited a long time for Destruction, as we've only ever played the East Koast before and that was just a handful of shows.

"I remember we played L'Amour in Brooklyn. It was great, the kids were singing along to the lyriks louder than I was. I got goose pimples at that show, it was wild, so I'm really looking forward to going bakk."

And you kan look forward to Destruction koming back to the UK later in the year – this time as HEADLINERS!

Pic Frank White

DESTRUCTION's SCHMIER (left) makes vain attempt to shake kurls from his amazingly permed head

TALKING

The new LP, 'Force Majeure' is by "Doro" but the band that'll tour to promote it is called "Warlock" . . . and that ain't the same "Warlock" that we in the UK last saw in December '87 supporting Dio. But never mind all that, says RAY ZELL, who instead gazes deep into the eyes of DORO PESCH (pictured below) and demands to know, 'Are you wearing contact lenses or are you just blinkin' pleased to see me?'

LI'L DORO. 'First lady of Donington', vocalist of Warlock, and accused of many a contradiction: she 'sold out' to America, she parted company with her original band and let her record company sell her as 'cover star', somethin' she once vowed she'd never do! She ate a tin of Sainsbury's rice puddin' – a brand she swore she'd never buy! So who gives a damn? Burn her at the stake! Poison her Perrier!

Is it any wonder the wee German lass is careful about what slips from her sweet lips (cool it, Zell!) as she valiantly and endearingly struggles to express herself in de Brit lingo?

Yeah, I'll admit it. Doro is . . . well . . . 'cute'. Sat at the adjoinin' couch to any left, in Phonogram's New Bond Street offices, fine blonde hair spillin' gracefully (cooool it, Zell!) over her shoulders, she was . . . cute. Trust me to tactfully point out that I noticed she, like myself, was wearin' contact lenses. That giveaway faint line around the pupil don'tcha know . . .

ANYWAY! Rather than yours truly clobberin' ya with facts on Doro's recent past and events leadin' up to the release of the new album 'Force Majeure' . . . let's hear it from the lady herself. Startin' with the US tour for the 'Triumph And Agony' album. Sittin' comfortably?'

"America was very good, very exciting. We toured all round three times, once with Megadeth and twice on our own as headliners. It was so great.

"The response with Megadeth was great but by ourselves was even better!

"Eight to nine months we were on the road, but towards the end the band feeling was not so good that we could be a 100 per cent powerful team. It was clear to everyone that we couldn't carry on. I don't want to say they had the wrong attitude . . ."

Not good enough?

"Nooo," she protests, sweetly.

Not quite there?

"Mmmm . . ."

99 per cent when you wanted 100?

"Yes. Exactly.

"THAT WAS about six months ago. After that I went back to Germany, to think about myself and what I wanted to do. I was definitely ready to go in the studio and record another album. I'd written a couple of songs on the road, and I had many ideas and I thought; okay – I'll do it on my own.

"So I wrote with my producer Joey Balin – he helps with the English lyrics," she grins, "they're still a mystery sometimes! But Joey's really great . . .

"Then suddenly these great people came to me. Bobby Rondinelli (ex-Rainbow), who I think is one of the world's best drummers. In rehearsal it was really great. For the first time I didn't have to look 'round and say, 'Harder!'. (I'm not sayin' anythin'. . .!) Here was someone who was pushing *me!*

"He liked the music a lot, he liked me," she laughs, "and so he joined the band. Tommy Henriksson, the bass player from Warlock, is still with me, and we have a new guitarist, John Devin from New York.

"I wanted to go for a live vibe for the album. We went into the studio and it was one-two-three-quick! The record was done! I didn't have to suffer the torture of someone not being able to play something.

"So I'm very happy and completely satisfied."

There's a slight pause before I announce; 'Right, I can go home now,' and grab my cassette player and head for the door. Doro is in fits of laughter with a subtle dash of slight embarrassment.

"Oooh nooo, you didn't ask me anything . . . I was just talking."

Hoo boy! When this lady gets her mitts on the ball she hits the touch-line everytime! I graciously return my bum to the couch and continue; so is this band going to last more than one album?

"I hope so," she says, still laughing, "but I'll never say 'forever' again.

"If we don't stay together I know now that I can do it on my own. I don't have to be dependent on anyone."

I PICK UP a copy of the 'Force Majeure' sleeve. Oh, so the band will simply be called 'Doro'? I ask after bein' nominated for an observation medal.

"Mm-hmm," she hums, with an expression that reads, 'Here we go . . .!'. "But on the tour we'll be going out as Warlock."

Er . . . why didn't you have 'and Warlock' on the sleeve?

"I think there will be a 'Warlock' sticker on it or something. Plus we had some legal problems with the name, and we changed the line-up so often . . ."

So how would you compare 'Force Majeure' to your past records?

"The last album, 'Triumph And Agony', I was very, very happy with . . . but," she beams with a this-is-gonna-sound-predictable-but-I-don't-care pause, " . . . I think that this is better," she chuckles as she clutches at the sleeve. "I love it, I'm very proud of it. And I don't care if somebody doesn't like it – *I* like it!"

Right on, sister!

"We are going out on tour in Europe first, and we have a warm-up gig (for a Brit tour around May sometime) at the Marquee around April 17 or 18. So you have to check that out."

After Warlock's first Marquee show quite a few years back, I saw you strollin' around aimlessly outside in the street. What were you doing? Had you lost a contact lens?

"Ha ha ha! I don't know. Are you sure it was me? Sometimes after a show . . . I get a little weird . . .

"The new stageshow will be built around the new album's cover concept of the forge. A 'Mad Max' type of thing. Very cool."

'Force Majeure' has a varied warp-factor, its plentiful 13 tracks glidin' from Doro's much loved ballads, to Heavy Metal stompers, to hints of Speed Metal. Sandwichin' the album is the opener, Procul Harem's 'A Whiter Shade Of Pale' and the closer, a curious vocal-piece called 'Bis Aufs Blut' with Ms Pesch singin' in her native German.

"'Bis Aufs Blut' is a very nice expression in German which I cannot translate. Till you bleed, or . . . till the last drop of blood, you know? You can fight for what you want to be, or get what you want out of life. Till your last drop of blood you can make it."

Your own personal message at the end there?

"Yes. And the reason it is in German is I wanted to tell the German fans that I still think of them and still appreciate them in a big way."

I thank Doro. She gave me in 20 minutes what it can take a few hours in drag outta someone else.

"I like to talk, I like to sing."

Well, you sure know how to use your mouth.

". . . Most of the time. . ." she mumbles with a smile.

Cute. Cute and determined. Doro said to me at an earlier part of the interview; "It doesn't matter what situation or how bad something gets . . . I'm a survivor."

Isn't there an old saying . . . 'Contact lens wearers shall inherit the Earth'. . .?

Pic Ray Palmer

STORMBRINGERS

Although it's been out in the States for almost a year, HURRICANE's 'Over The Edge' LP is only now putting the wind up UK Metal-heads – thanks to a new Virgin/Enigma deal. PAUL HENDERSON steps into the vortex with the band's drummer JAY SCHELLEN and learns that we'd better batten down the hatches quickly cos there's yet more to come this Summer

HURRICANE: THE LA band that people can't seem to write about without feeling the need to mention two members' brothers (although I aim not to, if you want background guff take a peek at issue 186) are about to find themselves in a weird situation.

Enigma Records' catalogue is now being attended to in Britain by Virgin, who have just put out Hurricane's rather excellent 'Over The Edge' album (see five-K review, same issue) almost a year after its US release. This means the likelihood is that the band will already have the next album in the can before they tour here on the back of the current one. All of which, according to drummer Jay Schellen, means they'll "probably end up spending about a year-and-a-half on the road, beginning with Europe".

The band are already in pre-production for the new album out in sunny California, and plan to have it recorded by May or early June, after which the European assault plans in support of 'Over The Edge' get put in to action. And although no tour dates have been sorted out as yet, Schellen did mention that Hurricane are to play a festival in Britain this Summer with Bon Jovi.

"I forget the venue (are we talking Wembley Stadium here, readers?) but I think it's an outdoor festival. That's what I heard from our guy at Virgin who's working on it now. So that would be nice."

Despite the obvious strengths of the album, the tough nut of the US market has far from been cracked.

"When the 'Over The Edge' record came out in the US, our single, 'I'm On To You', did really well. It was a Top 10 video and the "Top New Single" on many radio big stations, and a lot of good things happened. But . . . it didn't really put us over the top. I think it took Enigma by surprise, and we had to play a kind of catch-up game.

"'Over The Edge' was the second single, and we had a Top 10 video over here with that, too. We got nominal airplay on it but it didn't go Top 40. 'I'm On To You' *could* have, but we kind of got hip to it a little too late. But 'Over The Edge' was really popular on the FM stations, so we're happy and feel real good about it.

"But now we are excited about it coming out in Britain, because Virgin are experienced and they're really behind it."

LAST YEAR also saw Hurricane take on a busy schedule of touring, taking in a 51-city tour with Stryper, dates with McAuley Schenker Group, a few with Saxon ("who were pretty cool to work with – we had some great times with Saxon on their tour bus!"), some with Iron Maiden and some with Cheap Trick. After these supports they played some headliners in large clubs in the US, followed by a month-and-a-half tour again with Stryper, and then a batch of headlining shows in Japan – the first time that Hurricane as a band had been outside the US.

"The record did *great* there," said Jay. "We were something like Number 13 most popular group in the entire country! We were right up there with the Bon Jovis, Scorpions . . . all that stuff. They really appreciated our music. We did two shows there, which were both sold out, had a great time, and they treated us like kings.

"After that we came home and started working on the new record in January. Then we went to Hawaii and played with Cinderella out there, which was great timing – the first time it's ever snowed in LA County was that weekend, and we went to Hawaii! Ha!"

As I mentioned earlier, Hurricane will probably have the next album finished before they tour here with the current one. As if that wasn't enough, there's also the possibility that 'Take What You Want', a mini album released before 'Over The Edge', could also end up being put back into circulation.

"I hope it will. I think we should release the two of them back-to-back, because if people really like 'Over The Edge' then they should be able to go back and listen to what our first one was like."

WHAT ABOUT taking some material from 'Take What You Want', I suggest, and re-working it with the advantage of a 'proper' production (although probably not by Bob Ezrin this time, due to a clash of schedules) for the next album?

"That's an interesting idea. There's a ballad on the first record called 'It's Only Heaven' that has been really popular with a lot of people, so we might consider something like that. But we are *overflowing* with songs! They're just sweating out of our pores!

"I'm really confident about our writing. It's gotten so much better over the last year, and I'm really excited about the new record."

Does that mean all the songs on this next album will be written by the band this time, or are you still going to use outside writers?

"Well, we're always hip to a good song, and if a song fits the band and we really like it, and it looks like it would be a good thing for the group, then we wouldn't turn it down. We want to put out as much good music as possible.

"We haven't chosen all our songs yet, we've got about 20 to go through, but we have worked up another tune by Jeff Jones, who wrote 'I'm On To You', so we may do one more of his.

"Hurricane's always been a song-oriented band, and I think this next record is definitely gonna show that. We've got some *really* strong stuff here. I think it's gonna be *great*."

If 'Over The Edge' is anything to go by, so do I.

Brothers? *What* brothers?

HURRICANE: "We are overflowing with songs! They're just sweating out of our pores!"

THE WEEK IN METAL

Rockin' Retrospective by DEREK OLIVER

1970
The **Faces**, featuring vocalist **Rod Stewart**, release their debut album '**First Step**' on March 21. Legend has it that Stewart met the rest of the band in a pub in Hampstead, North London, a location which aptly set the seal on their image of boozing and carefree camaraderie.

1971
Archetypal American Heavy Metal outfit **Iron Butterfly**, who originated from San Diego, California, celebrate in a big way when it is announced that their '**In-A-Gadda-Da-Vida**' album has been in the US charts for 188 weeks and sold more than three million copies. Predictably, however, the disproportionate acclaim garnered by the LP (its title came from the 17-minute composition by keyboard player **Doug Ingle**) became something of a millstone around their necks.

1975
After a year's absence from the scene, **Led Zeppelin** return with their critically acclaimed double set '**Physical Graffiti**' which this week hits the Number One spot in both the US and UK.

Marc Bolan and **Mickey Finn**, the duo behind the monstrously successful **T Rex**, part company on March 15. After pronouncing T Rex defunct, **Bolan** retreated to the USA ostensibly as a tax exile.

1976
Deep Purple play their last concert, at the **Liverpool Empire** on March 15. The band then featured American guitarist **Tommy Bolin** who wrote or co-wrote seven of the songs on the current Purple album – his debut with the band – '**Come Taste The Band**'.

Former **Uriah Heep** bassist **Gary Thain**, who played on albums such as '**Demons And Wizards**', '**The Magician's Birthday**' and '**Wonderland**', dies from a drug overdose in his London flat.

1977
Paul Kossoff, the former **Free** and then **Back Street Crawler** guitarist, and son of character actor **David Kossoff**, dies on a London to New York plane on March 19. Born Hampstead in London on September 14, 1950, Kossoff first began a protracted battle against personal problems – serious drug addiction and a series of related illnesses – whilst in Free. In fact, it was those problems that took him completely out of the rock business for two years after the recording of his debut solo album '**Back Street Crawler**' (Island, 1975). Making his way slowly back into the spotlight, Kossoff was further hit as a projected Autumn tour was postponed when he suffered a serious heart attack which almost cost him his life. He spent a week on the critical list during which doctors pronounced him clinically dead after his heart failed for 35 minutes before he was revived. He made a slow recovery (aided by the devoted attentions of his father) and was able to play three gigs in late November.

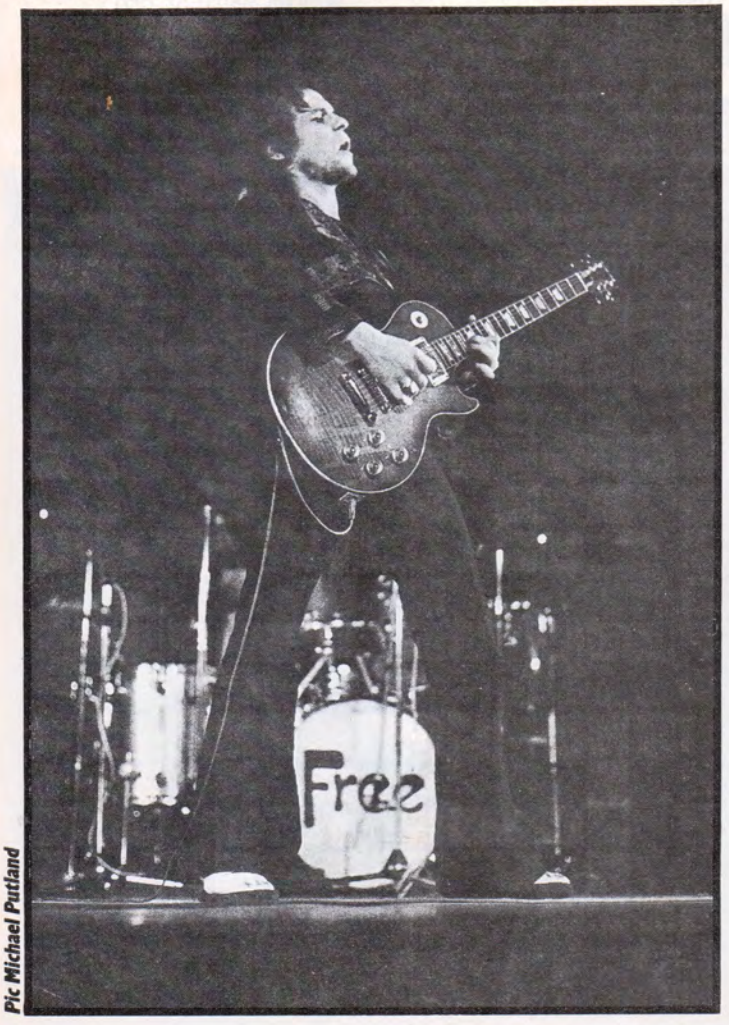
In early 1976 he was given the all clear by doctors to set up a full scale Spring UK tour for the band (slated to commence April 25). However, flying to New York to undertake discussions with his record company, Atlantic, he apparently suffered a recurrence of his heart ailment. Kossoff's death remains to this day an incredible waste of human life.

1978
The gigantic **California Jam II** rock festival is held on March 18 at the **Ontario Motor Speedway** stadium, California with 250,000 in attendance to see performances, amongst others, by **Ted Nugent, Aerosmith, Foreigner, Heart, Frank Marino And Mahogany Rush** and **Rubicon**. The latter are a small-time jazz rock group from San Francisco featuring future **Night Ranger** members guitarist **Brad Gillis** and bass player **Jack Blades**. The festival is broadcast nationwide on US television and highlights are released as a double-live LP on CBS Records.

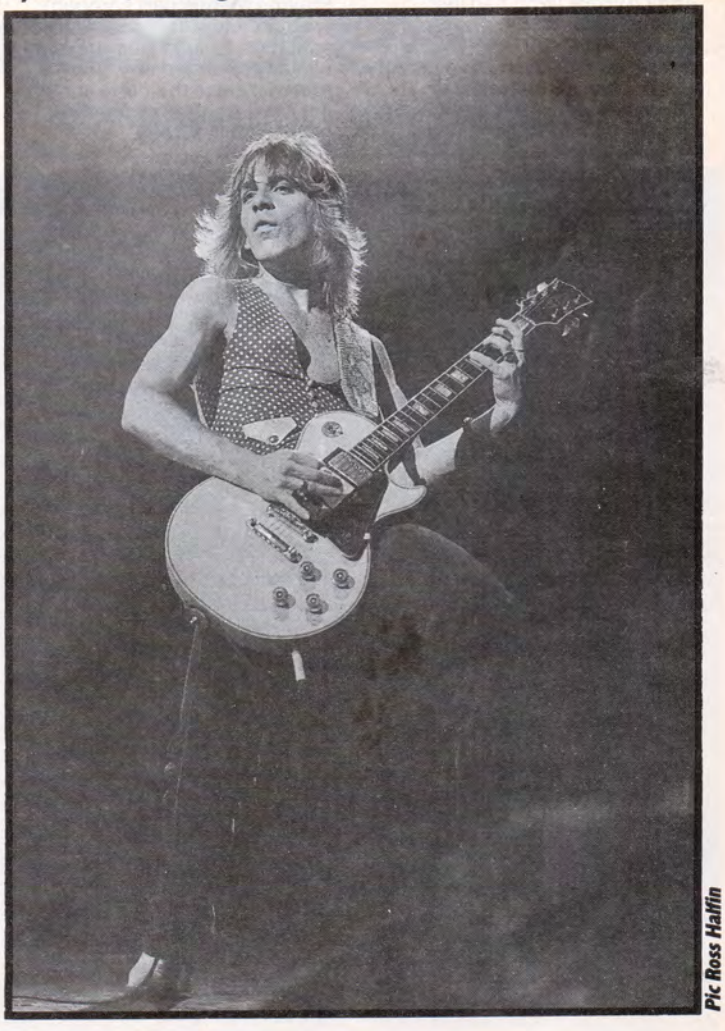
1979
Twisted Sister, a Long Island bar-band formed way back in 1973, are the first act to headline and sell out New York City's 3,000 seat **Paladium** on March 16 without the benefit of a recording contract or radio play. It will be another three years before Twisted Sister sign that first contract, with British independent company Secret Records, and four years before they land an American deal with Atlantic.

KONTINUEZ OVER

SAD WEEK for Metal: both Paul Kossoff (below left) in 1976, and Randy Rhoads (below right) in 1982, died this week



Pic Michael Putland



Pic Ross Halfin

THE WEEK

FROM PREVIOUZ PAGE

1981
Styx's **'Paradise Theatre'** album goes platinum on March 19 in the US. The album is a conceptual work. As well as hitting the Number One position, the LP will also give the group two Top 10 singles in **'The Best Of Times'** and **'Too Much Time On My Hands'**.

The US Number One single **'Keep On Lovin' You'** and album **'Hi Infidelity'** belongs to Champaign, Illinois rockers **REO Speedwagon**. Nothing had suggested that they would ever score such a big album but 'Hi Infidelity' became REO's ticket to headlining large concert arenas. This unexpected success also had its downside as the band spent over two years following it up with their next release **'Good Trouble'** which attracted criticism that REO were a **Peter Frampton**-like one hit wonder.

1982
Randy Rhoads, 25-year-old lead guitarist for Heavy Metal hero **Ozzy Osbourne**, is killed in a freak accident in Leesburg, Florida on March 19. The band had been travelling to Orlando, Florida halfway through their second American tour when at around 9am they pulled up in a private airport in Leesburg. Bus driver **Andy Aycock** (who had just finished an eight hour overnight stint at the wheel), holder of a private pilot's licence, took Randy and the band's PA **Rachael Youngblood** up for a flight in a single-engined Apache. They buzzed the tour bus twice but on the third swoop a wing clipped the back of the vehicle (in which the rest of the band were sleeping), then crashed into a nearby tree before hitting a house and bursting into flames.

Rhoads had won a *Guitar Player* magazine award for Best New Talent of 1981.

Pic Chris Walter/Photofeatures

DEE SNIDER of Twisted Sister: bending over sideways to pack 'em in at the New York Paladium (1979)

1983
Praying Mantis part company with Jet Records. Apparently the split is mutual. The band haven't actually recorded any new material since their one and only Jet maxi single **'Tell Me The Nightmare's Wrong'**.

1985
Former **MSG** vocalist **Gary Barden** announces the line-up of his new band **Statetrooper**. It features **Ed 'Animal' Stratten** (drums), **Steve Glover** (keys), **Steve Johnson** (guitar) and **Fasker Johnson** (bass). The Johnson brothers were previously in NWOBHM outfit **Heritage**.

1986
A dispute between various members of **Status Quo** is uncovered. It concerns the ownership of the name and bassist **Alan Lancaster** has launched a lawsuit against guitarists/vocalists **Rick Parfitt** and **Francis Rossi** in an effort to prevent them recording or appearing onstage as 'Status Quo' without his involvement. He also claims that the band had reformed without him in a secretive and underhand manner. The court lifted the injunction and allowed Rossi and Parfitt to continue working under the monicker of Status Quo.

Molly Hatchet part company with lead vocalist **Danny Joe Brown** who, according to the band, is suffering from, "severe diabetes and road fatigue".

1987
Confusion surrounds the future of the re-formed **Bad Company**. When the band appeared in the UK supporting **Deep Purple**, bassist **Boz Burrell** was noticeable by his absence from the stage, his place being taken by **Steve Price**. It appears Burrell has decided not to take any part in the band.

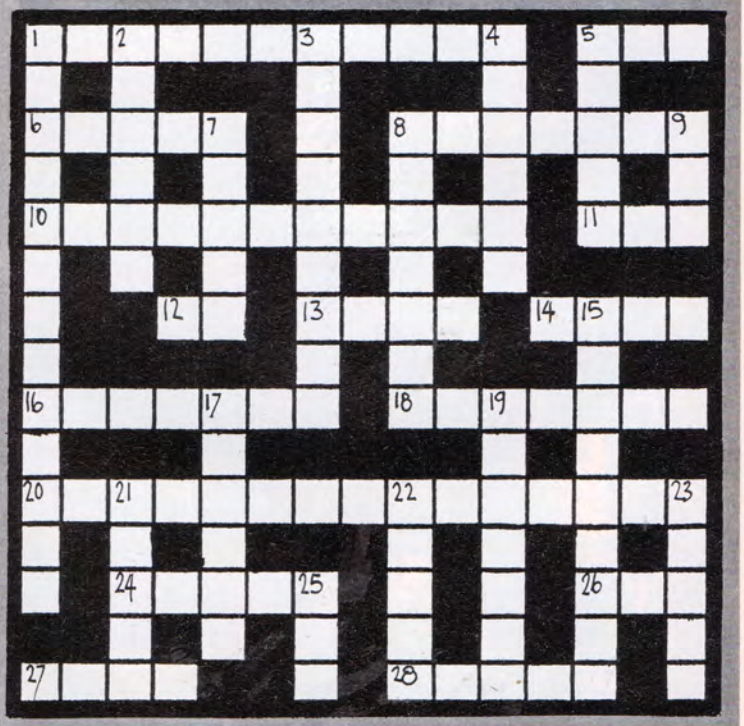
BIRTHDAYS
Daniel 'Dee' Snider, born Long Island, NY on March 15, 1955
Nancy Wilson, singer with **Heart**, born Vancouver, Canada on March 16, 1954
Michael Bruce, guitarist for **Alice Cooper** band, born on March 16, 1948
Scott Gorham, guitarist with **Thin Lizzy**, born on March 17, 1951
Roxy Petrucci, drummer with **Vixen**, born Detroit on March 17, 1962
Wally Stocker, guitarist with the **Babys**, born March 17, 1954
Terry Reid, guitarist/songwriter, born March 20, 1944
Carl Palmer, drummer with **ELP**, born on March 20, 1951
Janet Gardner, vocalist with **Vixen**, born Alaska on March 21, 1962
Share Pedersen, bassist with **Vixen**, born Minnesota on March 21, 1963

KERROSSWORD

by Sue Buckley

ACROSS
1. Did Gary Moore cut this in 1945? (5.3.3)
5. Legs/Pants/Fun (3)
6. Fat bottomed ones . . . like to have fun (5)
8. Al signs strange messages from Rush (7 anag)
10. Romantic discovery from Ratt (5.2.4)
11. Templeman in concrete disaster (3)
12. Call Kooper this (2)
13. A really angry band (4)
14. A relative hit from Genesis (4)
16. Mr E Nose was a worker! (7 anag)
18. Cream's brew (7)
20. A chunk of Maiden's history (9.2.4)
24. Dreams for Heart (5)
26. Barrett within easy distance (3)
27. . .and his old mates built a famous one (4)
28. This Nina led her own band (5)

DOWN
1. Suddenly he's a real smoocher (5.8)
2. Do this to the night, demanded the Sabs (4.2)
3. Accident at a girlschool (3.3.3)
4. Whose gallery for Slade? (6)
5. Barracuda beater (5)
7. Virgin/British/Stainless (5)
8. Iggy's old fall guys (7)
9. Ian/Milano/Benante/Lilker collaboration (1.1.1)
15. Mainstay of **5 down** (3.6)
17. Rush's famous Tom (6)
19. Free/Wild (7)
21. Heavy/Health (5)
22. Manfred Mann's basic band (5)
23. Fast Van Halen (5)
25. Do it to 'em, then smile, said Dave Lee (3)



SOLUTION PAGE 47

PENPALZ

This is a FREE service. But keep it brief – and clean! Send a photo too, if you like. Long, boring Penpal letters will go in the bin! Write to: Penpalz, Kerrang!, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ.

FEMALE METAL fan (18) heavily into Warlock, Iron Maiden, Motörhead, Cinderella, Crüe (early), Judas Priest, Dio, Kiss, Lita Ford, W.A.S.P., Joan Jett, AC/DC (early), and the rest!! Would like to hear from other REAL Metal fans. Kontakt: ***Vashti Petrushka, 11 Heathfield Road, Liverpool L15 9EU****. To ensure a reply please enclose an SAE.*

CALLING ALL long-haired male rockers; if you are 18+ and looking for two good-looking female rockers to go to gigs with and have a laugh, and who like Motörhead, Poison, Whitesnake, AC/DC, W.A.S.P., Bon Jovi, and Crüe etc, then get scribbling to: **Nicki** and **Leanne, 34 Kingfishers, Orion, Wistov, Peterborough PE2 0YH**.

OKAY – TWO crazee girlies (17) into Guns N' Roses, Cult, Doors, freakin', drinkin', and "strange concepts" (maan!), seek guys (18+) with "interesting legs" to swap guitar chords, great mysteries of life etc. (Ian Astbury/Zodiac Mindwarp lookalikes and 'Lost Boys' ideal, but everyone welcome!). Confused? Then write to: **Liz** and **Lizette, 19 Wickenden Road, Sevenoaks, Kent TN13 3PL**.

BOY, 16, into all hard, fast Metal. I'm freaky and fun. Best bands: W.A.S.P., Megadeth, Anthrax, AC/DC, Zody. Females 15+ (or males) write to: **Raman, 40B Fernlea Road, Balham, London SW12 9RN**.

IF YOU are lonely, male or female, living in Lichfield or Tamworth with own car, how about forming friendship with me and going to gigs. 18+, please. I'm 23, into Helloween, Warlock, Kiss, W.A.S.P., Wrathchild and Crüe, and many more. Please write to: **Richard, 118 Purcell Avenue, Lichfield, Staffs WS13 7PG**.

17-YEAR-old male W.A.S.P. maniac also into Shy, Iron Maiden, AC/DC, Whitesnake, Judas Priest, Bon Jovi, Mötley Crüe, Kiss and lots more. So if you're female and 16-21, write to me and don't be shy: **Rich, 106 Steel Street, Askam-in-Furness, Cumbria LA16 7BS**.

PSST! YEAH you! If you're approximately 15, female, and preferably nearby for koncerts etc, and into most stuff then wotcha waitin' for? Write now to: **Richard, 8 Gaston Bell Close, Richmond, Surrey TW9 2DR**.

18-YEAR-old male into Def Leppard, Quo, Rush, Magnum, AC/DC, Heart etc, seeks females 16-20 from the West Midlands to write to/meet. Scribble to: **Peter Clarke, 106 Welford Road, Shirley, Solihull, West Midlands B90 3HT**.

MOSHER, THRASHER, poseur or Glam guys 18+ anywhere in the world into long hair and tattoos (yours or mine!), PLEASE write to this lovable lass. We can trade letters, pix, gossip, and tapes. Rave faves include most Bay Area bands (Vio-lence, Testament), Zebra, Gary Moore and Suicidal Tendencies. Okee? Write to: **'Britain', PO Box 2203, Mill Valley, California 94942, USA**.

HI! I'M ***'Bone'*** *– an 18-year-old into HM/HR – and want to hear from any females aged 14-20. I like AC/DC, Guns N' Roses, Crüe, Ratt, 'Snake, Helloween, Cooper, Warlock, and a lot more, so write to me at:* ***20 Heron House, Baileyfield, Ashford, Kent TN23 2XE****. Also, I'm on tour in a town near you.*

ALL THE young dudes: lonely, shy, Leppard/Hoople/Queen/T Rex-loving guy wants a nice girl to adore and write to. If you need the attention of a 17-year-old and his ballpoint, write to: **Darren, 9 Malhorn Close, Lancaster LA1 2SJ**.

FEMALE, BLONDE five-feet-seven, a Lita Ford lookalike, into Guns N' Roses, Crüe, Vixen, Aerosmith. Males or females wanted. Write to: **Amber, 12 School Lane, Llanbedraoch, Anglesey, North Wales LL76 8SZ**. Photo appreciated.

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KILLERWATT

JERRY UWINS gets physical with a new bass-amp combo

PHYSICAL GRAFFITI

STARFORCE GRAFFITI BASS and TORQUE 100W COMBO

IF THE Axe bass package we reviewed a couple of weeks ago is aimed at the beginner, the Starforce and the Torque are the kind of partnership that might well appeal to those a few steps further down the road; those playing with a working band for the first time, for instance.

It's not a package as such – bass and amp are available separately. But since both come from distributor Barnes & Mullins and fall into similar budget price categories (the bass is £183; the amp £209), they make a reasonable pairing to consider.

If you've kept your eyes on the budget guitar market over the last couple of years you'll know that Starforce have built up a considerable reputation for good quality at modest prices. Judging by our sample, this new bass – the 7000GRA to give it its proper title – looks like being no exception.

Apart from its sound, the heart of any bass is its neck. And the Starforce scores highly here. Carrying a smooth, 'oily' rosewood fingerboard with nicely dressed frets and the distinctive Starforce 'Saturn' fret markers, the clear lacquered maple neck is fashioned on Charvelesque lines. It's fairly wide, shallow all the way up to the heel and, consequently, a real fast little number.

In the light of threatened legal stuff by IMC against all and sundry, something that's definitely not Charvelesque is the headstock. Instead of the familiar pointy job, Starforce have brought their own pointy bits to bear, resulting in a not unattractive two-a-side design faced with the body's graffiti splashes.

This fairly compact peghead, coupled with smallish machine heads and a relatively heavy plywood body, results in a bass that balances well. There's no hint of neck-heaviness.

Soundwise, the 7000 is undeniably competent but couldn't be described as a slapping machine. Rather than splashing out those piano-like sounds so beloved of the funk brigade, the Starforce's tonal characteristic is fairly dense. Not muddy mind you; it's just that the sounds are more suited to riff merchants than wobbly right handers.

All in all then, an HM bass. Which, of course, is good news.

In detail, the powering is the familiar arrangement of bar and split-bar pickups (Starforce's own Skorcherz), controlled by a master tone and two volume knobs, and a three-way selector. This last item was the only cause for concern on our sample. The toggle mechanism felt loose, it crackled if changed whilst playing, both symptoms pointing to a possibly dead switch in the not too distant future.

IN THE same way that the Starforce tends to put a capital 'B' in the word bass, similarly the Torque combo with a 'C'. It's capable of producing more low-end balls than any of us is ever likely to need – to the extent that the 15" McKenzie speaker doth protest occasionally with unhappy sounding fizzles and rumblings.

But this has nothing to do with the combo's powerful volume range; it's only when the amp is pushed to unrealistic tonal extremes.

And whilst this 'bottomy' hallmark may not be best suited to the Starforce for players who want lots of ringy top end, it does mean that there's tons of EQ on tap to beef up wimpy sounding basses.

Precisely, that EQ lines up as master treble and bass backed up by a four-band graphic centered at 62.5, 250 and 500Hz and 2kHz. Instead of the more usual 'fader' graphics, the torque uses rotary controls.

This choice of knobs – apart from cosmetic reasons – is probably one of cost. Reliable fader-type pots are almost certainly more expensive and when you're producing a 100W combo for £200 retail, saving the pennies is important. The rotary jobs work none the less efficiently for that.

Other controls on this closed-back combo are straightforward if rather sparse, with everything on the front panel. All you'll find round the back is the captive mains lead.

There's master volume; an illuminated power switch with companion fuse holder; a single input with switchable hi/lo gain (very useful for low-noise studio or rehearsal use); and fixed-value compressor designed to prevent distortion at high power levels. This it may well do but, disappointingly, there were none of the smoothing-out, sustainy characteristics normally asssociated with compression. Frankly the difference between 'On' and 'Off' was inaudible. Maybe it wasn't working on our sample.

IF THE absence of ancillaries like an FX loop (admittedly not that important on a bass amp), a Line Out or socket for extension speaker, point to a strict discipline of building to a price, there's nothing visibly cheap about the combo's construction.

The weighty cabinet feels suitably solid, the speaker is protected by a Rambo-proof metal grille, there are corner protectors all-round, and the whole lot's wrapped up in rugged black snakeskin vinyl. Finishing overall is excellent.

Humping the Torque around is via a single side handle. In an ideal world recessed grab handles would be preferable but, again, this will add cost and, anyway, a bit of muscle building never did anyone any harm.

As hinted at, the Starforce and Torque package may not be top of the shortlist if what you're after is lashings of searing treble from your bass sound.

But that's not really what Metal's all about. You're there to underpin the band with rock-solid riffs.

In this role, both bass and amp are sound buys for the money, especially if Torque can get the compression working like I think it oughtta. And if money's really tight and you can exist without a graffiti'd stage presence, the Starforce 7000 is available £40 cheaper in plain ol' black with chrome, rather than black, hardware.

More info from: *Barnes & Mullins, 155 Grays Inn Road, London WC1X 8UF.* Tel: *01-278 4631.*

STARFORCE GRAFFITI 7000GRA bass (with TORQUE 100 amp, left): for riff merchants not wobbly right handers

Pic Jerry Uwins

KULTURE

VIDZ!

BILLY SQUIER 'Live In The Dark' (PMI)

AND STILL they keep coming – these blasts from the past. This one's a waltz from the vaults circa 1981 when Billy Squier was the hottest thing to come out of the States since chilli-dogs dipped in lighter fuel.

1981 was a busy year for Billy. His second album, 'Don't Say No', spent the best part of a year in the *Billboard* Top 40, peaking at Number Five and shipping platinum in the process, while a single from it, 'The Stroke', ensured that his name was on everyone's lips. Here in the UK we were treated to a glimpse of him and the band supporting Whitesnake and then again at the Reading Festval.

It's all gone sadly wrong since then and I'm sitting here waiting for the big comeback, hoping against hope that he returns to his hard rock roots and passes on the Rod Stewart pop/rock crossover style that he drifted into in the mid '80s.

This tape captures him and band in full flight before a well enthusiastic LA crowd. To be honest, it's a little long and the vocals are often stretched uncomfortably near to breaking point, but it remains a packed-to-the-gills testimony to the power and potential Billy had.

The songs – from 'Don't Say No' and first LP 'A Tale Of The Tape' – will move your head, feet *and* ass (it's true! Rock you could dance to. . . sometimes!). The guitars of Billy and Jeff Golub scream loud 'n' proud and behind it all is the immense drumming of Bobby 'Big Feet' Chouinard. With a single bass kit dwarfed by his flailing, sweating and, er . . . weighty frame, Chouinard makes an impact of almost Bonzo-esque proportions. Awesome!

I swear that if 'Don't Say No' was released today, we'd all be running around like headless chickens again, proclaiming this guy to be the Next Big Thing. But it won't be, so you'll have to make do with this. . . and what might have been.

NEIL JEFFRIES

FILMZ!

ENGLUND EXPECTS

THE OCCASION: a special advance screening of 'Nightmare On Elm Street Part Four (The Dream Master)' – opening in London May 5. When the lights go up, the star of the movie, Robert Englund, stands ready to field the questions, almost faceless without his Freddy second skin.

"Ask me anything you like, ask about Sean Penn and Madonna, I've got it all." He slips his hands into his flying jacket pockets and watches.

Do we really need all of these Nightmares, Fred, uh, Rob?

"I think there's still a place for Freddy, the films have now become a successful and respected part of the horror genre. I remember that when I did Part One I did it to get away from being typecast in my role in 'V', the second was because I was free, Part Three was for the money, and Part Four I was dragged screaming into, and I'm doing Part Five because that was part of the deal when I signed for Four!

"The purists have criticised us for dropping the gore, but we wanted to explore the dreamscape and put more into the make-up and special effects."

Speaking of which, you looked genuinely tormented in the scene where the Soul Of Chests, a seething torso of heads and arms, pinned you to a wall and left you.

"That was eight-and-a-half hours in make-up, 10 hours tied to the wall and then two hours taking the stuff off. That was one long day."

Do you find that Freddy still scares you sometimes?

"Not now, but when I was filming 'Nightmare . . . One', I remember falling asleep in my caravan in full make-up and then suddenly being woken and catching my reflection in the mirror. I wasn't at all lucid at the time and I remember being terrified."

What can we expect from Part Five?

"That's called 'The Dream Child', Alice – from Part Four – makes her return and I impregnate her by causing her foetal tissue to dream of my conception."

Nice.

PHIL WILDING

Full review of 'Part Four' follows nearer the time of release.

ZODIAC LOVEWAND roadtests 'Sleazegrinder', the latest in under-arm and crotch Ozone Friendly deodorants

Pic Gene Ambo

ZODIAC MINDWARP AND THE LOVE REACTION
'Sleazegrinder' (Channel 5)

". . .YO, CANNED meat, you who were blinded by the fruit of Asmodeus."

With video liner notes as simplistic as this, with Slam Thunderhide – I'm reliably informed that it's his real name – calling himself Jesus, and looking very much the part, forming the links with idle chatter and a casually cast towel around his hips . . . with exploding nuns, girlies getting a genuine kicking on the back seat, our Donington security man Mörat grinning pleasantly outside a gig, and a real honest to goodness, genuine alien woman getting her rocks off at a rock 'n' roll extravaganza, there really is only one band that his video compilation could belong to.

What do you mean, who?

It matters not that the four slicked and greasy clips included herein – 'Prime Mover', 'Backseat Education', 'High Priest Of Love' and 'Planet Girl' – sound remarkably like each other with switched lyrics. It doesn't matter because they are *the same songs*. Sort of.

I wish you'd pay attention at the back.

Zody is happiest when singing of his tool/love wand/schlong/as you will.

I am happiest when he drags the band out in between songs to portray TV evangelists, interrogated prisoners, and in their finest moment, sitting on a few bales of hay to give a less than rousing Country And Western rendition of 'Prime Mover'.

This abovementioned ditty alone is worth the wrench of getting out of bed to buy it.

This is art in its filthiest form; Picasso with a penis, as it were, Dali with a dong, Rembrandt with a rod. Filthy, stinky brilliance; like neon covered in shit.

"ZODIAC co-ordinated lateral insanity, stole gems from the underworld, sang like an archangel ruined, and got away with murder . . ."

Which is really the only way that it should be.

Buy this or Zody will come to your house and clean your girlfriend's tubes.

PHIL WILDING

SHRAPNEL

For FREE inclusion write to: Jon Hotten, Kerrang!, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ. Telephone: (01) 387 6611. Fax: (01) 383 7717

■ THE **DEFORMED** have a 60-minute demo '**Looking Through The Eyes Of Manson**' available, priced £2, from: **Dave, 20 Keble Grove, Leigh, Lancs WN7 5LQ**.

■ **DEF-CON 4** have a two song demo available, priced £2, from: **Andrew Stanley, 118 Broomhouse Lane, Edlington DN12 1EJ**. Cheques/POs payable to Andrew Stanley.

■ EDINBURGH-BASED band the **Mysterons** have changed their name to **Black Dream**.

■ **DIAMOND LADY** have recruited bassist **Chris Stephens**.

■ **PINC METAL Kitchen** seek a **Van Halen/Heart** influenced guitarist. Contact **Rob** on **(01) 651 5897**. They've recruited drummer **Rob Shipman** and plan to release an EP next month.

■ 21-YEAR-old Norwegian vocalist/songwriter seeks band. Contact: **Paul Christiansen, G Tishchendorfsv. 53, 5031 Laksevag, Norway**, or call him on **Norway 05-344783**.

■ GUITARIST REQUIRED for **Guns N' Roses/Hanoi Rocks/Faster Pussycat** influenced band. Surrey/London area. Call **Dave** on **(0344) 774158** or **Gary** on **(04862) 68754**.

■ THE **TICKTURDS**, an 'OTT grinding Crunchcore band' have a four song demo available. Send a blank cassette, an SAE and 5p – to cover the cost of photocopying the inlay, sportsfans – to: **Lee The Lawnmower, 31 Church Street, Tywardreath, Par, Cornwall PL24 2QQ**.

■ SOUTH WALES band **Talan** require **Geoff Tate/Tony Harnell/Coverdale**-type vocalist. Call them on **(0639) 820516**.

■ FORMER **FAIR Warning** bassist **John Eastaugh** seeks pro/semi-pro band. No Thrash. Contact him on **Swindon 486502**.

■ **BLUT SAMMY** have a three song demo available, priced £2.50, from: **SAM Management, 8 Scarborough Avenue, Ilkestone, Derbyshire DE7 5GZ**.

■ ***SISTER MIDNIGHT*** *are a London-based outfit, who've just completed a demo, '**This Is America**'. Anyone interested in booking the band should contact them c/o: **Hard Records, 1 Dunloe Avenue, Tottenham, London.***
*They are lining up shows at **London Marquee** and **Camden Palace** – dates to be confirmed. The band have a T-shirt available, priced £3.50 from the above address.*

■ **BLOODY MARY** require vocalist/guitarist based in the Hereford/Worcester area influenced by **Metallica/Guns N' Roses/Zeppelin**. Call **(0584) 810941** or write to: **Paul Bowies, 16 Mount Orchard, Tenbury Wells, Worcester WR15 8DW**.

■ EAST LONDON sleaze band **Foxy Roxx** seek guitarist and vocalist aged 16-20. Write to: **Alan Moseley, 74 Ranelagh Road, Leytonstone, London E11 3JP**.

■ **M.D.M.** REQUIRE Liverpool-based rhythm guitarist influenced by **Anthrax** etc. Telephone **Vulcan Studios** on **(051) 236 2724** and ask for **Marc**.

■ **RACHELS BREAKDOWN** have a seven song demo available, priced £3, from: **Simon Ayden, 31 Beckenham Close, Meir, Stoke On Trent, Staffs ST3 6HW**.

■ **INNOCENT VICTIM** require **Anthrax/Metallica**-style vocalist. Write to: **16 Grannis Drive, Astley, Notts**, or call **Wayne** on **(0602) 396209**.

■ WEST LONDON-based **Desperados In Disguise** require vocalist and guitarist influences **Dogs D'Amour/Lords Of The New Church/Iggy Pop**. Send tapes to: **37 Shelson Ave, Feltham, Middlesex TW13 4QS**.

■ **NO GOD Scene**, a newly formed Doncaster band, require a **Dogs D'Amour/Mission/Christian Death**-influenced vocalist. Contact: **Andy, 8 Station Close, Blaxton, Doncaster, South Yorks DN9 3AD**.

■ NORTH MANCHESTER-based band require 'open minded drummer' into **Metallica/King's X**. Call **Nigel** on **(0706) 881070**.

■ ***TRASH ATTAKK*** fanzine issue two is now available, priced £1 and featuring the **Zeros, Roxx Gang, Castle Blak** etc, from: **Cindi, 235 Folkestone Road, Dover, Kent**.

■ **DOKKEN** FANS unite! Write to: **Bay Area Dokken Appreciators, PO Box 322, Mount Eden, CA, 92557-0322 USA** for info and application for free membership.

■ **PAINTED NEEDLES** have a demo, '**Here's Laughing At You**', available priced £2.50, from: **K Anderson, 39 Dorset Place, Clayton, Newcastle Under Lyme, Staffs ST5 3DG**.

■ WELSH BAND **Tai-Shan** seek a bassist. Contact them on **(0978) 354841**,

■ **TUESDAY'S SIN** have a single available, priced £1.50, from: **Dan, Haley Shaw, Church Road, Hartley, Dartford, Kent DA3 8DY**.

■ ***CUT ABOVE The Rest***, a fanzine dedicated to the **Sweet**, has issue four now available. It costs £1 plus an A4 SAE from: **C Cimino, 5 Neptune Grove, Birches Head, Stoke On Trent, Staffordshire ST1 6RR**.

■ US DOOM Metal band **Pentagram** are working on their third album, entitled '**Show 'Em How**'. For more info on the band, write enclosing an IRC to: **Metal Child Enterprises Ltd, PO Box 30117, St Louis, MO 63119, USA**.

■ ***THE MUSIC Diary*** issue one, featuring **Gypsy Queen, Dirty Tryx** and **Marshall Law**, is now available, priced 80p, from: **P Caddick, 42 Owlwood Drive, Little Hulton, Worsley, Manchester**. Bands are required for inclusion in issue two,

■ DONCASTER 'gutter groovers' **Ample Cleavage** have a new demo tape, '**Close To Comatose**', available featuring five tracks and priced £2, from: **9 Chapel Close, Finningley, Doncaster, South Yorks DN9 3DL**. Cheques/POs payable to Ample Cleavage.

■ **MIDNITE SUN** have a demo available, priced £2, from: **18 Oakhall Road, Norbury SW16 5RG**.
They play **Croydon Ship Inn** April 4.

■ ROCHDALE-BASED **Zowtovit** have a demo album available, priced £2, from: **R Fletcher, 345 Tornbury, Freehold, Rochdale, Greater Manchester OL11 4LD**.

■ BLACKBURN-BASED **Saigon** have recruited female vocalist **Georgie**, and have a demo available by sending a blank cassette and an SAE to: **Andrew Cowan, 48 Brother Street, Blackburn, Lancs BB2 4TR**.

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SHEFFIELD R 'n' B ace **Frank White**, whose debut **'One More Lonely Night'** album is now out through PRT, plays **Harlesden Mean Fiddler** March 23 and 24 (supporting **Dr John**), **Macclesfield Macclesfield Arms** April 3, **Colchester Arts Centre** 8, **Manchester Band On The Wall** 15.
More dates will be added.

THE **END** play **Harlesden Mean Fiddler** March 22, **Putney Half Moon** 29, **Kentish Town Bull And Gate** April 6, **Cricklewood Hogs Grunt** 17.

SWEET XTASY and **Spiny Dogfish** play **Kidderminister Murdochs** March 18.

NORTH WEST Metal band **Razorboy** play **Morecambe Gardens** March 23 (supporting **Wrathchild**), **Blackpool Fathers Moustache** 31. They have a demo available, priced £1 plus SAE, from: **Martin, 67 Hayfield Avenue, Hughton, Preston PR5 OAX**.

RED SHIFT play **Stockport Monroes** March 16.

RED JASPER play **Stockwell Plough** March 17.

'MEGA-SLEAZE' band **Fox** have recruited drummer **Dante Rumbles** and play **Newcastle Upon Tyne 244** March 31, **Sunderland Kasbah** April 1 (lunchtime).

ANATHEMA PLAY **Bridgend York Tavern** March 17.

OXFORD-BASED **Charlie Mouse** play **Greenham Common USAF** March 18, **Oxford Dolly** 19, **Cardiff Bogeys** May 26.
They have a demo available, priced £2.50, and T-shirts at £6, from: **D Wright, 15 Queens Lane, Eynsham, Oxford OX8 1HL**.

LICHFIELD ARTS Centre hosts **Demon** March 24, **Lisa Dominique** April 7, **Cloven Hoof** May 12 (rescheduled from April 21), **Bajjon** April 21 (from May 12.

'GOTH METALHEADS' the **Last Cry** play **Brighton Pavilion Theatre** March 15, **Worthing Thieves Kitchen** April 3, **Eastbourne Archery Tavern** 15.

SOUTH WALES band **Shy Warrior** play a charity concert in memory of their late drummer **Leighton Davies** in **Porthcawl** March 16. See local press/ posters for details.

ABERDEEN-BASED band **Satyr** play **Aberdeen The Mooring** March 18.
They have a three song demo, **'Bring On The Night'**, available from: **J Wilson 79 Urquhart Road, Aberdeen AB2 1NO**, priced £2.75.

WANTED MAKE their live debut at **Crewe Barrel** March 30, admission free.

STOCKPORT GLITZ hosts a rock night every Monday from 9pm to 2am.

THE **MACC Lads** play **Portsmouth South Parade Pier** March 23.

SWANSEA-BASED band **Jailbait** play **Swansea Q&R** March 17.

BOLTON-BASED **Dirty Trix** play **Sunderland Kasbah** March 15, **Rawtenstall Queens Arms** 18.

PROG ROCKERS **Ark** play **Birmingham Goldwyns Rockfest** March 27, **Hull Sherlock Holmes** April 17, **Walthamstow Royal Standard** 28.

SLOWBURNER PLAY **Redditch Montville** March 24, **Worcester Jolly Roger** 27, **Birmingham Edwards No 8** 30, **Bethnal Green Stick Of Rock** 31.

SPOILT BRATZ play **Bradford Windsor** April 1. They have a tape available, priced £1.50 from: **Flat 6, 1 Springbank Place, Manningham, Bradford, West Yorks**.

TOK-IO ROSE play **London Marquee** March 25 (with **Excalibur**), **Cardiff Bogeys** 27 (charity show along with **Wreckage, Zero Option, Wild Pussy** and **Rufus T Firefly**), **Bethnal Green Stick Of Rock** April 15, **Walthamstow Royal Standard** 21.

***FULL MOON** have an album available, priced £5.75, from: **Full Moon Luna Base, 237 Central Road, Morden, Surrey SM4 5SP**. It's also on sale at the following gigs: **Walthamstow Royal Standard** March 15 (and April 28), **Northampton Black Lion** 24, **Wimbledon White Morris** 31, **Kingston Leather Bottle** April 7, **Letchworth Buffalo** 9, **Goldalming Scratchers** May 4.*

EAST LONDON rockers **Exile** (formerly **Bow**) play **Leyton Lord Clyde** March 26.

JACKAL PLAY **Brentford Red Lion** March 21, **Feltham Assembly Hall** 29.

THE **HUNTERS Club** support **Dogs D'Amour** on their forthcoming UK tour. (See Mayhem issue 228 for dates). The Hunters are soon to record a new demo.

BEDFORD-BASED **Tyrade** play **Sharnbrook Upper School** March 18, **Bedford Angel** April 14, **Great Gransden Crown And Cushion** May 11.

CASUAL AFFAIR play **Brentford Red Lion** March 15, **Feltham Assembly Rooms** 29 (charity gig).
They have a single, **'Reflections'**, available, priced £2, from: **3 Parkside Road, Hounslow, Middlesex TW3.**

MUDHONEY PLAY **Fulham Greyhound** March 24.

LONDON-BASED rockers **Dirty Money** play **New Malden Manor Park** March 23 (with **Lindsay**).

NOTTINGHAM HARDCORE band **Scum Of The Earth** play **Nottingham Yorker** April 13.

TOUR DE Force play **London Marquee** March 26, **Bethnal Green Stick Of Rock** April 7. They record a 12" single this month.

GLOUCESTER-BASED band **December Rose** play **Sheffield Take Two** March 22, **Hereford Wormlow Park Hall** April 6. The band then record a demo.

REBEKAH PLAY **Hull Sherlock Holmes** March 13.

BAD LOVER play **Aylesham Unicorn** April 8, **Sudbury Ship And Star** 20.

MARSHALL LAW have lined up a ridiculously lengthy UK tour. They play **Milton Keynes Rayzells** April 3, **Cannock Wimblebury** 6, **Stoke Zoo** 7, **Portsmouth Polytechnic** 8, **Southampton Joiners** 13, **St Ives Recreation Centre** 15, **Sheffield Locarno** 16, **Barnsley Toby Jug** 17, **Leeds Duchess Of York** 19, **Bradford Frog And Toad** 20, **Rotherham Arts Centre** 21, **Tamworth Arts Centre** 23, **Wolverhampton George Hotel** 24, **Newport Metros** 25, **Leicester Princess Charlotte** 26, **Salisbury Arts Centre** 27, **Cardiff Bogeys** 28, **Birmingham University** 29, **Llanharan RFC** 30, **Oxford Dolly** May 2, **Portsmouth Kentone Club** 3, **Nutley Shelley Arms** 4, **Hastings Carlisle** 5, **Warrington Lion** 6, **Halifax Empire Showbar** 7, **Hull Sherlock Holmes** 8, **Sheffield Take Two** 10, **Telford Pisces** 11, **Bristol Bierkeller** 14, **Chelmsford Institute Of HE** 16, **Walthamstow Royal Standard** 17, **Bedford Angel** 18, **Darlington Doc's Orders** 23, **Sunderland Kasbah** 24, **Morecambe Gardens** 25, **Newcastle Upon Tyne Rock Club** 26, **Edinburgh Venue** 27, **Glasgow Rooftops** 28, **Reading After Dark** June 16, **Tonypandy Royal Naval Club 17.**
The shows are the first to feature new bassist **Roger 'Lofty' Davis**.

***APRIL 16TH** play South London's **Putney Half Moon** March 23. They have an album, **'Sleepwalking'**, available through the PRT label.*

KERRANG!

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METAL GIG GUIDE

To list your gig, write to El Rose, Metal Gig Guide, Kerrang!, Greater London House, Hampstead Road, London NW1 7QZ Telephone: (01) 387 6611 (Tuesdays and Thursdays) Fax: (01) 383 7717

WEDNESDAY 15

BIRMINGHAM Goldwyn Suite (021 643 6843) **King Swamp**
BRIGHTON Pavilion Theatre **Last Cry/Redeye/Insanity Circus**
CARDIFF Venue **Slammer**
CHESTERFIELD Adam And Eve **Systematic Insanity/Deseasence**
COVENTRY Sir Colin Campell **Venus Loveboys/Zeb**
HUDDERSFIELD Polytechnic (0484 538156) **Acid Reign/Lawnmower Deth**
LEEDS Phoenix **Dave Brock And The Agents Of Chaos**
LLANDUDNO Dolphin Bar, Grand Hotel **You Slosh**
LONDON Astoria (01 434 0403) **Vow Wow/Leatherwolf**
LONDON Dominion **Steve Harley And Cockney Rebel**
LONDON Electric Ballroom, Camden **Gaye Bykers On Acid**
LONDON Hippodrome **Passion** (HM night with DJs Krusher and Monty Zero)
LONDON Irish Centre, Pretoria Rd N17 **Poison Girls** (Anti Poll Tax Benefit)
LONDON Marquee (01 437 6603) **Femme Fatale/Horse**
LONDON Royal Standard (01 527 1966) **Full Moon/Mai Rouge**
LONDON Town And Country Club, Kentish Town (01 284 0303) **Dogs D'Amour/Hunters Club**
LONDON Sir George Robey, Finsbury Park (01 263 4581) **Spit Like Paint/US UK/Greed/Shout**
MACHEN Forge And Hammer **Backstreet**
NEWPORT Lasers **Lloyd Langton Group**
NOTTINGHAM Rock City (0602 412544) **Crazyhead**
PORTSMOUTH Guildhall **Blue Öyster Cult/Miss Daisy**
WREXHAM Jolly Rider **4Q**

THURSDAY 16

BIRMINGHAM Goldwyn Suite (01 643 6843) **Femme Fatale/ Wrathchild**
BRADFORD Frog And Toad (0274 66588) **Foxx**

BLUE ÖYSTER CULT: shady character Eric Bloom (below) brings the Agents Of Fortune into Portsmouth (Wednesday), Newport (Thursday), Bristol (Friday), Hammersmith (Saturday) and Nottingham (Monday)

Pic Paul Canty/LFI

LEATHERWOLF: teeth bared and Street Ready with headliners Vow Wow in London (Wednesday), Folkestone (Thursday), Walsall (Friday), Manchester (Saturday) and Aberdeen (Tuesday)

BRISTOL Bierkeller (0272 268514) **Steve Harley And Cockney Rebel**
BUCKLEY Tivoli (0244 550782) **Saxon**
CHIDDINGLY Six Bells **Strikly Wikkyd**
COLWYN BAY Llandulas TT's **4Q/Engine**
CONSETT Irish Democratic Club **You Slosh**
COVENTRY Warwick University **King Swamp**
DERBY Old Bell **stateline**
DINNINGTON Lyric Hall **Dirty Tryx**
EDINBURGH Vu-Peak, Armadale **Sheer Greed/Dual Control**
FOLKESTONE Leas Cliff Hall (0303 54695) **Vow Wow/Leatherwolf**
GLOUCESTER Agricultural College **Refuse To Bleed**
HARROGATE Lounge Hall **Dirty Tryx**
HUDDERSFIELD Bogeys (0484 24200) **Cobra**
LONDON Marquee (01 437 6603) **Slammer/Excalibur**
LONDON Pied Bull, Islington **Go Go Amigo**
LONDON Sir George Robey, Finsbury Park (01 263 4581) **Legion Of Parasites/Twerp/Best Bitter And Lager Louts**
LONDON Town And Country Club, Kentish Town (01 284 0303) **Crazyhead/Under Neath What**
MAIDSTONE Royal Albion **Parisienne Blonde**
MANCHESTER International 2 **Dogs D'Amour/Hunters Club**
NEWPORT Centre **Blue Öyster Cult/Miss Daisy**
SHEFFIELD Locarno **Elixir**
SOUTHEND Reids **Lloyd Langton Group**
STOCKPORT Monroe's Club **Red Shift**
STOURBRIDGE Alley Katz **Diamond Lady**
WREXHAM Kings Arms **Circus**

FRIDAY 17

BANBURY United Club House **Wreckage**
BARNSLEY Toby Jug (0226 291567) **Elixir**
BIRMINGHAM Hummingbird (021 236 4826) **Dogs D'Amour/ Hunters Club**
BRADFORD Circuit 22 **The Max/Tigerzye/Fin And The Cat Company/ 3012**
BIRMINGHAM Breedon Bar **Lovehounds/Raiders**
BRISTOL Colston Hall **Blue Öyster Cult/Miss Daisy**
CANNOCK Double M **Diamond Lady**
CARDIFF Bogeys (0222 226168) **Nobody's Fool**
CARDIFF Polytechnic **King Swamp**
DERBY Assembly Rooms **Xentrix/Beyond**
DOVER Louis Armstrong **Parisienne Blonde**
DUDLEY JB's **Crazyhead**
GRAVESEND Red Lion **Lucifer/Ohmadon**
HUDDERSFIELD Bogeys (0484 24200) **Dirty Tryx**
LEEDS Astoria **You Slosh**
LONDON Canterbury Arms, Brixton **Creaming Jesus**
LONDON Greyhound, Fulham (01 385 0526) **Beauhemians**
LONDON Marquee (01 437 6603) **DRN/Tredegar**
LONDON Royal Standard, Walthamstow (01 527 1966) **Lloyd Langton Group/Paris**
LONDON School Of Oriental And African Studies, Malet Street **Killdozer/Godflesh/God**

LONDON Stick Of Rock, Bethnal Green (01 739 6068) **Brooklyn Dogs**
MANCHESTER International **Steve Harley And Cockney Rebel**
MANCHESTER Swinging Sporran **Lipstick Junkies**
PLYMOUTH Warehouse **Horse**
READING Rivermead Leisure Centre **Saxon/Slammer/Iron Heart**
TONYPANDY Naval Club **Laverne Brown**
WALSALL JB's Junction 10 **Vow Wow/Leatherwolf**
WIGAN Stairways (0942 33038) **Garth Rockett And The Moonshiners**

SATURDAY 18

BRADFORD Circuit 22 **Unchained/PP Messiah/Virtual Earth/Kage**
CARDIFF Bogeys (0222 226168) **Elixir**
CARLISLE Sand Centre **Mission** (Lockerbie Benefit)
GRAYS END Red Lion **Larry Miller**
KIDDERMINSTER Murdochs (0562 824603) **Sweet Xtasy**
LEICESTER University **King Swamp**
LIVERPOOL Polytechnic, Haigh Building **Napalm Death/Godflesh/ Paradise Lost**
LIVERPOOL Royal Court **Garth Rockett And The Moonshiners**
LONDON Hammersmith Odeon (01 748 4081) **Blue Öyster Cult/Miss Daisy**
LONDON Old Queens Head, Stockwell Road **You Slosh**
LONDON Royal Standard, Walthamstow (01 527 1966) **Mick Clarke/Cincinatti**
LONDON Stick Of Rock, Bethnal Green (01 739 6068) **Nellie Dean**
LONG EATON The Wine Bar **Engine**
MANCHESTER International **Vow Wow/Leatherwolf**
NEWCASTLE UPON TYNE Rock Club **Trixx**
NOTTINGHAM Trent Polytechnic **Steve Harley And Cockney Rebel**
NUTLEY Shelley Arms **Lloyd Langton Group**
SHARNBROOK Upper School **Tyrade**
TONYPANDY Naval Club **Belladonna**
WARRINGTON Lion **DRN**
WOLLEY BRIDGE Spread Eagle **Stateline**

SUNDAY 19

BIRMINGHAM Edwards No 8 (021 643 5835) **Patriot**
BIRMINGHAM Richmond **Sink/Vernon Walters/Corporate Grave**
CORBY St Brendans **48 Crash/Tabu**
EDINBURGH Venue **Trixx**
LLANHAREN RFC (0443 222209) **Lord**
LONDON Astoria (01 434 0403) **Wrathchild/Horse**
LONDON Lord Clyde, Leyton **Inside Edge**
LONDON Sir George Robey, Finsbury Park (01 263 4581) **Groundhogs/Cincinatti**
NEWCASTLE UPON TYNE Riverside (091 261 4386) **Batmobile/ Sugar Puff Demons**
SHEFFIELD Locarno **Diamond Lady**
SOUTHSHIELD Queen Vic **Gin Sling**
STOKE Kings Hall **Engine** (lunchtime)

MONDAY 20

BARNSLEY Toby Jug (0226 291567) **Lone Shark**
BILSTON Cock **Diamond Lady**
BIRMINGHAM Kaleidoscope (021 643 7019) **Batmobile/Lost Souls/ Screamin' Dead**
BRISTOL Bierkeller (0272 268514) **Dave Brock And The Agents Of Chaos**
KETTERING Watercress Harry's **Stateline**
LONDON Cricketers, Oval (01 735 3059) **Howling Sleepers/You Slosh**
LONDON Sir George Robey, Finsbury Park (01 263 4581) **Trash Can Soul/Cripples Of Rage/Angels In Aspic/Egypt/Screaming Custard**
MANCHESTER International **The Toll**
NOTTINGHAM Royal Centre **Blue Öyster Cult/Miss Daisy**
SOUTHAMPTON West Indian Club **Vernon Walters/Corporate Grave/Hate That Smile**
WORTHING Town Hall **Steve Harley And Cockney Rebel**

TUESDAY 21

ABERDEEN Ritzy **Vow Wow/Leatherwolf**
BIRMINGHAM Edwards No 8 (021 645 5835) **The Toll**
BIRMINGHAM Kaleidoscope (021 643 7019) **Groundhogs/Omnia Opera/Shotgun Wedding**
CHICHESTER Victoria **Stone Cold**
DERBY Rock House **Trixx**
LONDON Red Lion, Brentford (01 560 6181) **Jackal/Full Moon**
LONDON Royal Standard, Walthamstow (01 527 1966) **Big Windows/Alice McGuire**
LONDON Sir George Robey, Finsbury Park (01 263 4581) **You Slosh**
MANCHESTER Rafters At Fagins **Garth Rockett And The Moonshiners**
SHEFFIELD Locarno **Wolfsbane**

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April 1st	LOCARNO, Sheffield
April 2nd	LEAS CLIFFE HALL, Folkestone
April 3rd	CLIFFS PAVILION, Southend
April 5th	HIPPODROME, London
April 7th	WAREHOUSE, Plymouth
April 13th	THE CRYPT, Hastings
April 26th	LAZERS, Newport, Gwent
April 29th	MARQUEE, London

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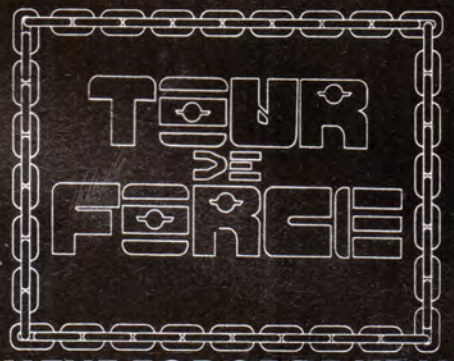

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ANTHRAX, LIVING COLOUR
Apollo, Manchester

ATTEMPTING TO review Living Colour given the circumstances would be grossly unfair to them. I *know*, having seen them play live previously, that they can and do deliver the goods. At the Apollo they obviously hadn't been given a soundcheck and they consequently failed to create any impression other than bad. Sadly, the crowd gave them no leeway.

I had reservations about how they might fare with a Thrash audience but in the final analysis they had long since lost the crowd when the grunging sound finally sorted itself out. Like lambs to the slaughter, and they deserve *so* much more . . .

The Anthrax crowd must have rated as one of the youngest I've ever seen; there was one little micro-Mosher who couldn't have been more than four years of age sitting on his brother's shoulders and punching the air with his tiny fist, singing *all* the words and sporting a really dinky little denim. Cute!

Anthrax had more grown-up things to concern themselves with. Seeing as though this was the first time they'd headlined in 18-months, would the new set list be balanced correctly and how would the 'Euphoria' material be received? The answers were 'yes' and 'well'. No problems on that score.

Indeed, apart from when Joey Belladonna donned his war-bonnet for 'Indians', tripped on the tails of it and went arse over teepee, Anthrax never put a foot wrong.

The new stage set is something of a masterpiece with often-changing backdrops above mesmerically spiralling . . . um . . . spirals which form all the gantries and runways necessary for Scott Ian to Mosh about upon. The Anthrax show isn't, however, just about props and lights. The band themselves are real attention grabbers. A constantly changing, perpetually moving entertainment machine, designed specifically for your delight and delectation. They also play some shit hot music.

They opened the set with 'Be All, End All' from the '. . . Euphoria' platter and the look of amazed delight upon the band members' faces as the audience picked up the lyric, *with gusto*, from first to last was amusing to witness. 'Madhouse' and 'Metal Thrashing Mad' followed, before we got the strangley scale-following vocal line of 'Now It's Dark'.

Frank Bello seems to move far more than I recall, back-flipping his way into one of the five encores, 'I'm The Man', which also features climbing ropes upon which the band attempt to swing over the audience.

Fashion notes: Only Scott Ian sported shorts although I suspect that Charlie Benante might have been hiding his behind his drumkit. Charlie's also got a beard and I can recommend the Remington Microscreen wholeheartedly.

They say that they'll be back for a much longer tour than this whistle-stop in the Summer after they've toured the States with MTV's blessing. I personally can't wait; they're stronger now than ever and they have defined what 'good time rock 'n' roll' will mean in the '90s.

One last word. After the gig they invited everyone who was hanging about at the stage door back into the venue, sat them down and did the full autograph and a chat bit. There are a lot who could learn from that, eh Mustaine?

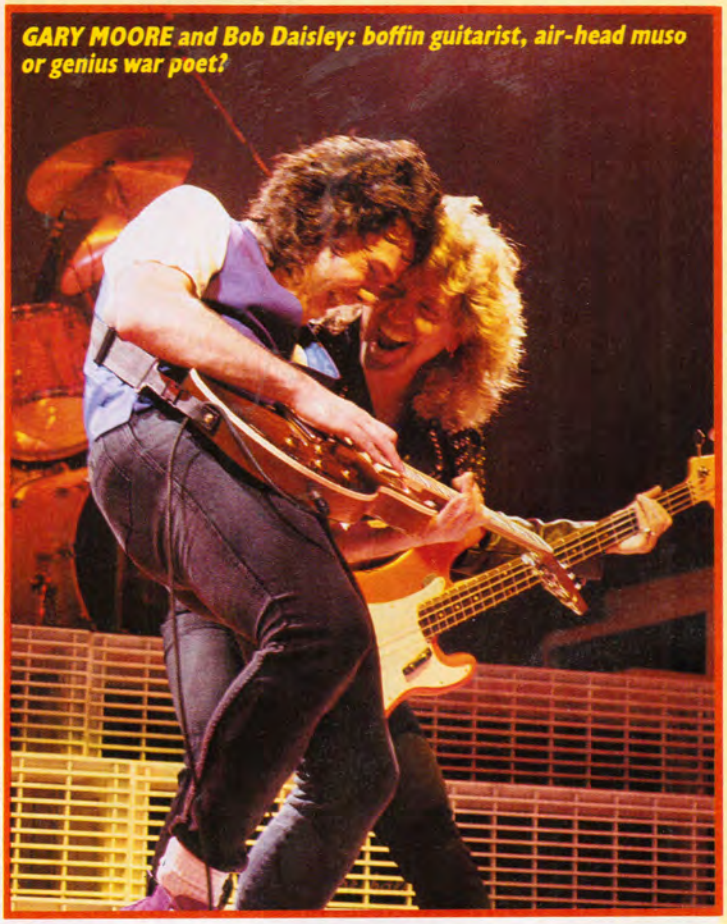
DAVID GALBRAITH

***JOEY BELLADONNA** (left) and Frank Bello: kiddies portions of 'bangers and Mosh*

Pix George Bodnar

***LIVING COLOUR's** Corey Glover: hiding from the missiles*

MOORE AND PEACE



GARY MOORE and Bob Daisley: boffin guitarist, air-head muso or genius war poet?

Pic George Bodnar

GARY MOORE
Kings Hall, Belfast

ONE DAY Gary Moore will go to hospital and simply *become* Stuart Adamson. He will emerge from the bandages to hop on one leg shouting 'Shhah!' before every solo.

I like Gary Moore when he goes Irish. The more his music becomes some turbo-hybrid of 'The Crossing' and 'Jailbreak', the more I can stomach the banal political gestures. The 'After The War' tour is a combination of the empty and the angry that is Gary Moore. Somewhere between boffin guitarist and air-head muso, but still a long way short of his aspirations to genius war poet. Gary Moore is neither because he wants to be both.

For a brief, welcome second, Gary Moore is almost important. Standing here in Belfast, storm raging outside, crossed battle-flags waving above the stage and 'After The War' kicking the second date of his UK tour into action, this could almost be the Alarm.

Like the Alarm, Gary Moore has a truckload of monumental gestures. He also has an arsenal of pyrotechnical flashbombs and unfortunately the two just aren't compatible.

When U2's 'Stories For Boys' can encapsulate everything about Belfast that people go to a Gary Moore gig to forget, the naivety of 'Out In The Fields' is almost endearing.

I haven't seen Gary Moore since the days of Jon Sloman and Ian Paice back in 1982. In those days he would play 'Parisienne Walkways' on top of a rickety podium and pad out the set with standard Metal covers. Seven years later the man – and his band – have settled comfortably into their respective roles. The show is now slick and big-budget, yet beneath the technology Moore is still just the Irish runt playing mean guitar to prove a point.

Despite the image of mining town casualty in T-shirt and waistcoat, the live show has evolved into something stirring never equalled on vinyl since 'Corridors Of Power'. Disappointing though it may be not to hear 'Wishing Well' or 'Don't Take Me For A Loser', tonight there is a new drama to songs such as 'Military Man', 'Shapes Of Things' and even 'Empty Rooms'.

There's a warmth and humour now onstage as the band cajole a spectacular performance from Chris Slade (standing in for Cozy Powell who quit with just five days notice), and Moore himself coaxing feedback from his Les Paul with a traditional grimace as the two, well-deserved encores climax with 'Parisienne Walkways'.

There is a glory to Gary Moore somewhere. There is as much confusion in his rhetoric as there is brilliance in his playing, and tonight is a jubilant mixture of bombast and trivia.

Maybe it lacks controversy, maybe it lacks depth, but the thick Irish blood now flowing alongside an explosive rock edge ensures that Gary Moore is seldom pedestrian. When it all works, as on 'Over The Hills And Far Away' and a riotous 'Blood Of Emeralds', it feels good. But punching the air to the empty battle-cries of 'Out In The Fields' is disconcerting.

Tonight the appeal lies somewhere between the brave and the dumb. CHRIS WATTS

CULT OF PERSONALITY

BLUE ÖYSTER CULT
Edinburgh Playhouse

"WE CAME all the way from New York City to ask you this one question, 'RU Ready 2 Rock'?!" Eric Bloom's characteristic drawl filled Edinburgh Playhouse once again. And yes, this eager gathering *was* Ready 2 Rock. It's been a long wait, and I'd never been sure if the Cult would ever return, concerned that if they did materialise, they'd be a pale shadow of the original BÖC.

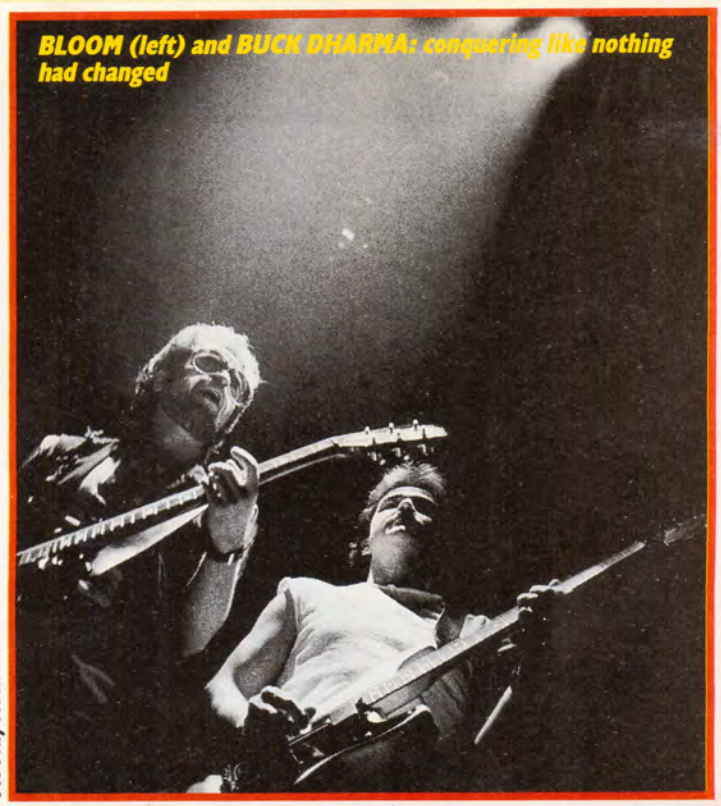
Relax; they came, they saw, they conquered and they even brought Allen Lanier back on keyboards. This turned out to be a masterstroke and the ungainly Lanier switched effortlessly from keyboard to guitar and back adding bottomless layers of backing to the Cult's dense harmonious sound.

The glorious days of Godzilla monsters made from used dustbins and 60 Watt light bulbs are gone forever (check out the 'Black 'N Blue' video) and the Cult now take the stage with only a simple backdrop, a few lights, and an ample helping of groove and talent.

The BÖC manifesto still revolves around Buck Dharma of course. All in black and looking like the Mork of Metal he cruises casually around the stage picking off deadly bursts of rapid-fire guitar phrases and typically playing nothing at all the right moments. He's always been good with his right hand, if you know what I mean, and 'Dominance And Submission' and 'Buck's Boogie' displayed that distinctive choppy techique to stunning effect.

As expected the biggest roar of the evening was reserved for the moment when Dharma plugged in the old SG and let *that* riff flow from his soul. The timeless brilliance of '(Don't Fear) The Reaper' was simply surreal in its perfection. They don't make them like that any more. Mind you, from 'Imaginos'; 'I Am The One You Warned Me Of', 'In The Presence Of Another World' and 'Astronomy' were all made welcome, littered amongst 'ETI' (Extra Terrrestrial Intelligence) and 'Joan Crawford' and 'Then Came The Last Days Of May'.

Eric Bloom seemed genuinely pleased with the welcoming reception the Cult received. "We'll see you soon," he said. We hoped he was telling the truth. RICHARD HEGGIE



BLOOM (left) and BUCK DHARMA: conquering like nothing had changed

Pic Tony Mottram

POISON
Worchester Centrum, Worchester, MA

IT'S 1989 and Poison want to be taken seriously.

An interesting proposition actually. Seems that up 'til this point they've been the epitome of royal foppishness, a source of constant amusement for us so-called 'critical types'. Image over substance has been a common accusation, unobservant knee-jerks somehow losing sight of the pop formula perfection they've been known to lapse into.

Make-up and hairspray's out, denim n' leather's the rule of the day. An interesting enough move but probably something their image consultants ordered up . . . What with trends back home in LA tending toward the 'street rock' of an outfit with a long history of sticking to their Guns, seems that the proverbial Poison Rose has taken on a different shade altogether.

Let's see; CC donning a towering leather chapeau like a certain hard-Slashing lead guitarist, Brett wrapping his noggin in a bandana, Rikki in traditional Vision skate gear, Bobby needing a serious dye job for his greasy, unwashed mop. Now I honestly wonder who inspired all this anyway?

In their transition to arena headlining status, suspiciously enough the freakshow's been left by the wayside, allowing the music to do the talking. There's a well-rehearsed grace and comfort in the band's ability to command a stage – something openers Tesla seemed to lack completely.

Poison should however recognise their own limitations. Keeping the set down to a little over an hour was probably a smart idea. The hits and only the hits, guys. There's only two albums to cover (what, no 'Cry Tough'?) – don't wear out your welcome, you ain't all that prolific.

They ain't all that talented either. Mrs Rockett and DeVille shouldn't be afforded the luxury of respective drum and guitar solos – they manage to walk the fine line between uncomfortable and unprepared. Stick to those tasty riffs and grooves, dudes, they're far more in your grasp. 15 minutes of CC bounding from PA stack to PA stack wrenching forth the most typical of solos seemed moments appropriate to shoot the breeze.

They're a guilty pleasure actually. Totally infectious pop Metal borrowing heavily from the likes of Sweet, Angel and Hanoi, lacing saccharin-sweet trappings with some hints of carefully held in check raunch.

Stripping matters down in the wardrobe department is certainly a move in the right direction as these former Pennsylvanians can more than survive on their songs, and oh, them songs. Love 'em or hate 'em (I'm personally guilty on both counts) they pack the sort of musical punch that buries itself deep into your riff-receptors and digs in deep.

Indulgence in the most typical of arena standards, a line they unfortunately cross on a few too many occasions, is a detraction from Poison's clear stripped-down potential. They may just be the world's most successful club band ever.

Poison 1989 – dirty rock 'n' roll's back in fashion. Just witness the enormous success of . . . Figure it out, you're smart enough. Finally hitting mega-star status, they're at long last hoping to be regarded with some degree of seriousness. The steps they've got to take? Only Poison and their image consultants know for sure.

MIKE GITTER

WRECKING CREW, EYE FOR AN EYE
The Rat, Boston

WHEN ROADRACER/Hawker head-honcho John Bello took the advice of more than a few East Coast 'in the know' types including this lowly scribe and signed Boston 'core powerhouse Wrecking Crew it was certainly a wise move, a sure bet, something you could bank on.

They haven't disappointed him. Still a month away from the US release of their 'Balance Of Terror' vinyl debut they're rapidly becoming the most talked about junket of American Hardcorists going.

Live there's a thunderous immediacy to this outfit. Drummer Taras Hrabec and bassist Keith Bennett direct the intensity with some viciously good musicianship.

Guitars are up-front and smashing, lead man John Darga remaining quite still whilst grinding out a rapid-fire succession of powerchords. Rhythm player Ralph Denunzio is the show-man of the outfit, bounding 'bout the stage, strumming away fierce and chunky.

Frontman Glen Duddley is a likeable athletic sort. Stalking about like a caged animal, gesturing in suitably confused fashion, he emotes a genuine sense of frustration and outrage often spending as much time riding on the audience's heads as on stage.

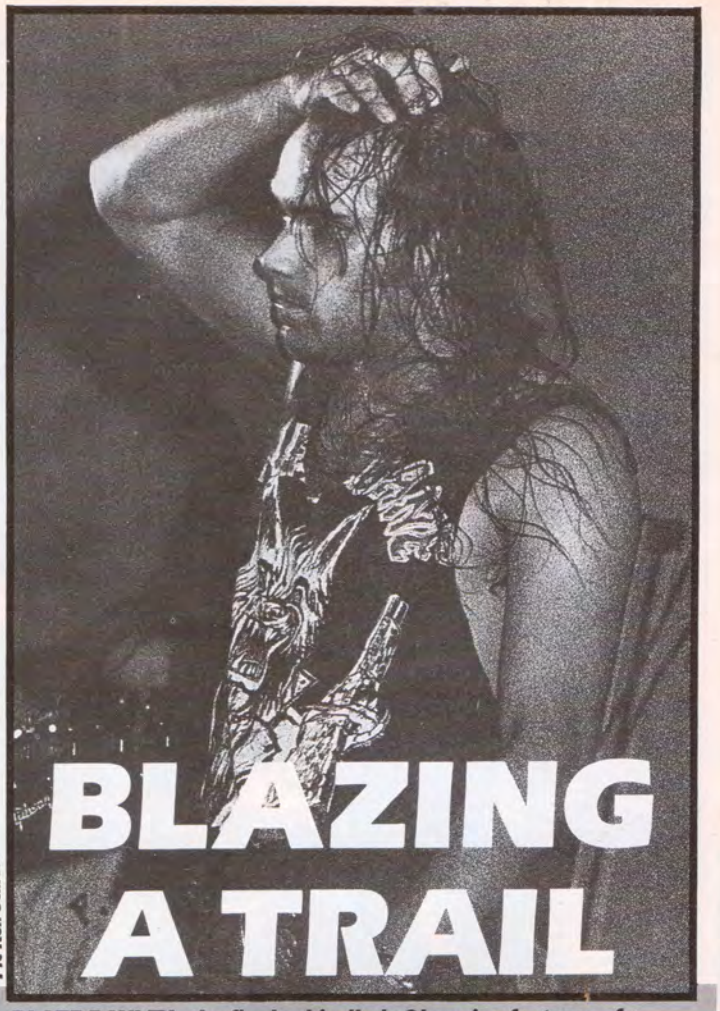
Compositionally, the Crew show signs of increasing maturity; older, more one-dimension numbers such as the slow, doomy 'Troubled Youth' paling substantially beside the likes of 'Straight Through' or a new untitled non-LP track that waxes Sabbath to a T.

At their best, they're a superb exemplum of Hardcore 1988; loud, fast and angry as any of their older brothers yet far more technically proficient.

Where Wrecking Crew dwelt on ravenous six-string power thrustings, Eye For An Eye proved just a tad more clever though certainly not as fully developed. Relatively youthful, individual members grappling with instrumental finesse.

Perhaps Mr Bello should be checking into a second Boston outfit to add to the roster. He hasn't gone wrong yet!

MIKE GITTER



Pic Ken Scales

BLAZE BAYLEY: the finely chiselled, Olympian features of a star-to-be

WOLFSBANE
Lichfield Arts Centre

BLAZE BAYLEY surveys the scene before him with a wry grin spread across his finely chiselled face. As guitarist Jase The Ace, bassist Jeff D'Brini and drummer Steve Danger rip into a thoroughly storming and unexpected version of AC/DC's 'Sin City' towards the end of this here gig the mad fools down at the front decide it's really time to go for it!

"You're all fookin' crazy", grins Bayley as yet another lemming bounces from the stage onto someone's head, but hell yeah, that's the kind of response that Wolfsbane are eliciting these days! Everybody loves a success and Wolfsbane are the biggest thing to have emerged from the Tamworth/Lichfield backwater axis in aeons! The kids are proud of 'em and display their affection by ramming the hall out and by going garrity!

And do the boys deserve the fever pitch frenzy that has surrounded them since Rick Rubin decided he'd better do what UK record companies are too goddamn chicken-shit scared to do and actually sign the chaps? Weeell, the answer has to be that I *think* so!

Tonight is not the optimum time to judge Wolfsbane's music. The soundman wrestles valiantly to control the sound beast that spins around the hall, but it's really a fruitless quest. Still, from what I *can* suss, it seems that the 'Bane have stripped down their complex arrangements and gone for the throat, a policy that lacerates your neck and surely works.

Now amongst the furious Metal workouts you can tell that there are definite, serious choruses. Hell, I've never even heard a Wolfsbane record and here I am humming 'Money To Burn', 'Loco' and 'Paint The Town Red'! That clicks with me and immediately spells success!

And then there's Bayley. No disrespect to the other members but tonight, what with a lack of aural clarity on which to judge music, he carried the performance. A whirling dervish who may look like Bruce Dickinson but sings with a curious but massively appealing blues tone to his voice.

I don't bandy words like 'star' around too much but this guy has the important X factor. He can get the crowd singing such ridiculous tripe as "I've got a massive dick" during 'Dance Dirty' and get away with it, and he can hold down a song like 'Shakin'' when the band get totally lost through sheer barefaced cheek and style! Now that should ensure me a pint next time I see him!

I'll see Wolfsbane a whole lot better than they were tonight, but I saw enough to more than convince me. It was fun goddammit, and hey, Rubin's no mug now! 'Nuff said!

HOWARD JOHNSON

SACRED REICH, ATROPHY, DR KNOW, INC
Bunratty's, Boston, MA

INC, BETTER known in long-hand as Indestructible Noise Command, fully made the best of a bad situation. Pulling into the club minutes before set-time (there's always gotta be one major foul-up with these multi-band extravaganzas), they blasted through 40 minutes of prime material mostly from their 'The Visitor' LP. Branded as Metallica-clones, while they do have innumerable roots in that particular band's Bay Area chord-muting, INC reveal themselves an energetic, powerful unit.

Rhythm-man/vocalist Dennis Gergley makes distinctive use of sopranics much like Raven's John Gallagher, whilst Erik Barath delivers a prime battery of truly inspired six-string wizardry. Still yet to fully explore their potential, this young, Connecticut four-piece seem readily on their way.

LA veterans Dr Know proved near-winners for the evening. Currently a four-piece, only frontman/guitarist Kyle Toucher remain from the band's power-trio garage days, retaining and further exploring his entirely sub-Celtic Frost guitar tone.

There's a lucrative career in stand-up comedy for the wisecracking Toucher – give him an arena to unleash his charismatic hate vibe upon, I say!

Though edged out by the mighty Sacred Reich, Dr Know were undoubtedly a force to contend with. Augmented by ex-members of long-defunct Oxnard, CA Hardcores Stalag 13, they've taken on a distinct Metallization; witness the dirgey 'City Wheels' or bludgeoning 'War Theatre', both of which cut far deeper than their lacklustre LP versions.

Old classics including 'Burn', 'In This House' and the long-time fave 'First-F**k' ripped as hard as ever, benefitting from the presence of a second guitar. When will this outfit get the credit they fully deserve!?!

Fellow desert dwellers (Phoenix natives) Atrophy proved an uneven proposition. Granted, they're well enough versed in Slayer-esque dynamics, songsmanship reasonably up to par, but little managed to stand out. They're obviously a young band, signed too early in their career with a lot to learn, especially in terms of delivery – stage presence was absolutely nil. Songs culled from their 'Socialized Hate' LP blurred into an unmemorable, entirely predictable aural blemish.

Sacred Reich's Phil Rind is a likeable sort – all hungover smiles and wise-ass grins. He gleefully attacks, er. . . brutalizes his instrument like a four-string bucking bronco. Likewise, his comrades in aural armament play like they mean it, still hungry from years of patiently sharpening their skills and firmly securing their spot in the upper echelon of Thrash's second generation.

Here's a band that play like they're built stocky! They're by no means an awe-inspiring 'f**king nuts' live show act, allowing instead the sheer mega-intensity of their barrage to do the talking. They pulverize with their wrecking ball of speed and heaviness, increasing its destructive potential with each successive, ominous swing 'til you finally taste lead.

They indeed ram it down your throat. You better like the taste. The Reich just tower above most competition, their live show perhaps better focused and more intense than ever.

Nearly all of 'Ignorance' and 'Surf Nicaragua' were performed; the bellicose ferocity not to mention bulldozer grunge Rind and Co have become synonymous with wreaking serious earslaughter. This was Sacred Reich's premier Beantown appearance – just down the street from my very own apartment! Talk about consideration for the press!

Most impressive was a new number, 'Crimes Against Humanity', a preview of their Summer '89 LP. At first slow and Sabbathy it's a death-camp train-ride punctuated by Wiley Arnett's adrenalin bursts of wild-fire axemanship. If it's any indication of what they've got in store for us, Sacred Reich are going to be huge. Mark my words.

MIKE GITTER

DIRTY STRANGERS
Hippodrome, London

DIRTY STRANGERS appear before the pink flamingo cocktail bar and promptly go Blam! Like a bowlful of baby puke on that fitted linoleum kitchen of your suburban semi in an identikit 'Brookside' setting that will never depreciate and, my, Volkswagons are *sooo* reliable, Dirty Strangers go Blam!

A total mindf**k of thrashing limbs and tatty R'n'B, stinking of Shepherds Bush asphalt and chip shop humour, riffs that have been kicked in the bollocks behind White City and haircuts that have miraculously survived the great scam of Ozcabs, I think the Dirty Strangers have arrived.

Having just crapped all over Lords Of The New Church and secure in the knowledge that their music will survive long after the current spasm of media interest, Dirty Strangers have no need to beg acceptance Christ, there's a couple – very Volkswagon – smooching arm-in-arm to the shuffle of 'Walk Away'. For a minute they and the whole place are stunned by Angie Brown's voice ripping into gear, smothering the music and rattling the furthest corners of the Hippodrome. Alan Clayton, as gobsmacked as anyone, can only offer a brief hug in congratulation. And Angie skips away.

Clayton himself is enjoying it all. The sheer idiocy of his band who wear last year's denim tucked into plastic ankle boots. Paul Fox, old-school riff hero who can tune his Les Paul mid-song, and Scotty Mulvey, hammering his keyboards with a permanent grin, both kicking up a storm with suss and a laff.

They survive on a brash charm and a total enthusiasm for music we've all heard before. Certainly the likes of 'Little Miss Vanity', 'Wild One' and 'Thrill Of The Thrill' are stacked in the sacred 'Stones' cupboard. If the 'Strangers lack a 'Paint It Black' or a 'One Hit', then I don't care. They have, in their delivery, something good. Nothing chic, cheap or fabricated. Something that could've been louder if not wiser, brighter if not smarter.

The fan-club at the front drink beer and fall over. 'Shepherds Bush City Limits' is the kind of adaptation you'd expect from a band with at least one Johnny Moped single to their name. The 'Hurry Up Herbert' for the '90s. Ha!

The rumoured appearance of Ron Wood never happened, but no one was bothered. Y'see, the drum roadie was so into Dirty Strangers, air-punching behind the backline, that I kinda forgot about the Rolling Stones. Wallowing in their grimy motor, literally skidding across the stage in their enthusiasm, Dirty Strangers go Blam! One day we might grow up.

CHRIS WATTS

SOUL ASYLUM
Town And Country Club 2, London

DAN MURPHY strides up to his mic stand, his guitar hanging casually a little lower than his hip, and picks out the opening chords of 'Cartoon'. He smiles, stops and goes in to 'Down On Up To Me'. He plays this game three more times then lets us have it. This man's generosity knows no bounds, his excessive energy knows no stop signs, his heady enthusiasm knows nothing better than this.

Soul Asylum play guitars in a plain old fashioned way; they let Grant Young's drums beat a path through a jungle of ideas and then follow his lead and cover their tracks with chunks of distortion and flaying, long-arm chords that you could feast on.

They attract an audience that relishes the gallons of melody and the swaying heads, torn jeans and fancy footwork, but who still have no idea what the hell they're up to, or playing at, when they let the lights dim a little and pick up Alice's 'Only Women Bleed'. I swear I was the only one singing along.

This could be a problem; not my singing you understand, but the inability to attract a rock audience, if there is such a thing, when all they really are is one excellent rock band. A rare commodity these days.

Do not let these men go.

Whether it was 'Marionette' snapping the binds on my temples, or their huge single that dragged me kicking in to this bloody maelstrom; 'Sometime To Return', they creased my composure in every way possible. The sweat ran off my brow, down my legs, let us slip-slide to the bar and throw fists in exultation. Very, very special.

PHIL WILDING

THE CROWS
Edinburgh Venue

TONIGHT THE Crows blew away any lingering memories of their previous incarnation as a semi-directionless rock band and blew away a good few eardrums in the process.

With four singles behind them, the Crows had been heading up a blind alley until they tipped the power balance towards dirty rock 'n' roll. Now, alongside the Almighty and Lixx, they find themselves leading the sweaty Metal field in Scotland thanks to a couple of wild cards (as well as a phenomenal sound and some shit-hot material).

The first is vocalist, the charismatic Ross Allison; a man who immerses himself in his performance while unashamedly striking Jagger, Tyler and Axl Rose poses. The second is guitarist Ian Gordon (formerly of local band Ransom along with drummer John Clelland), looking supremely confident and beginning to live up to his reputation as one of Scotland's more capable players. Watch out Alex Dickson and Midnight Blue!

They haven't completely welded themselves into a smooth running unit with other members rhythm guitarist Duke (looking like an outcast from the Nephilim) and bassist Billy Bowie, who could do with deciding if he's feeling happy or mean. Mind you, this was essentially the first gig for the Crows as they are now.

Songs? Remember the simple titles 'Sinner', 'Shotgun', 'Power' and the appropriately named 'Take Your Breath Away' and watch out for a cover of the Stones' 'Let's Spend The Night Together'. Influences? You'll hear many. Aerosmith, the Cult, Iggy Pop, the Stones, Guns N' Roses, Circus Of Power, you get the idea. Thankfully, these influences are all just flung in a mincer and the Crows end up sounding a little bit like loads of bands but not entirely the same as anyone.

Reliable sources inform me that the Crows will soon return to vinyl thanks to one of the most interesting new record labels in the country. This one should be worth waiting for. Don't be surprised if you hear a lot more from the Crows in the very near future. Might just take your life.

RICHARD HEGGIE

KERROSSWORD SOLUTION (from page 32)

ACROSS
1. After The War **5.** Hot **6.** Girls **8.** Signals **10.** You're In Love **11.** Ted **12.** Al **13.** Rage **14.** Mama **16.** Emerson **18.** Strange **20.** Somewhere In Time **24.** These **26.** Syd **27.** Wall **28.** Hagen

DOWN
1. Angry Anderson **2.** Turn Up **3.** Hit And Run **4.** Rogues **5.** Heart **7.** Steel **8.** Stooges **9.** S.O.D. **15.** Ann Wilson **17.** Sawyer **19.** Running **21.** Metal **22.** Earth **23.** Eddie **25.** Eat

VIEW FROM THE BAR

The gossip column that doesn't deal in hearsay, rumour or innuendo. But FACTS – we gottem!

■ HNNNNF-AHHHH! Y'know somethin', Boozers, there's a definite aromaticity *(Ish that a word? – Ed)* about the'Bar this week. A pleasin' pungent odour stimulatin' the senses and tantalizin' the taste buds. Almost savoury to the point of intoxication, you just want to pout and give that air a lingerin' kiss as your nostrils flare in anticipation.

Yeah, you guessed it, you too-cool-to-looze and ever-hip-to-booze carnivorous **'Bar Bandits'** it's the annual 'Bar HQ Bar B-Q! So raise yer glasses ('No, **Geoff**, yer 'drinking' glasses. . . !) as we toast the most who likes to roast! Yeah, we're sizzlin' here at the 'Bar this week, momma! Smokin', cookin' aaaaaaaaand fryin'! Mmm-YEAHHH!

Cos ya know us 'Bar folk, Boozers, we just lurrve that sweet, sweet smell of burrrrnin' flesh. . .

■ REMEMBER LAST ish when the Rats took over the 'Bar? Well those dumb vermin informed ya that our ol' mate an' would-be rock 'n' roll desperado **Tyla** of the **Dogs D'Amour** was gettin' hitched to a young thing called **Tracie From Wolverhampton**. Laugh? We nearly choked on our cheese niblets! Cos we, the real *bona fide* 'Bar boogie-merchants knew allllll along that it wasn't 'Tracie' – but **'Lucie'** who was rumoured to be tyin' the knot with the man who is to healthy, clean-cut good looks what **Jon Hotten** is to body-building.

At least. . . we think it was 'Lucie'. . . then again. . . it coulda been **Suzie** or **Trudie** or **Judie** or **Sandie** or **Candie** or **Mandie** . . .

■ YOU WANT toilet-humour – we got toilet humour! Ya heard ze one about *K!* molls **Skarlet Ze Harlot** an' **Alison Ze Bonk** hangin' out, maan (© Skarlet) at ze backstage bar at ze **Celtic Fridge/Destruction** bash at **Hammersmith Odeon**? We-e-ell ho-ho-ho, chortle, chortle, it only seems that nature called for Bonky 'n' Skar and off the duo went in search of a powder room.

"We ended up walkin' into someone's dressin' room," relates our Skarlet, "and we asked some dodgy German bloke if he knew where a loo was. And he said 'First on ze right, mein frauleins'."

Aaaaand, without the use of a map, a compass or the official **Ray Zell** guide book, our intrepid double-act found it – although they were somewhat suspicious of the door bein' ominously ajar. . .

"Give it a little kick," suggested sweet, lovable Alison.

"All right," says Skarlet, the Amazonian red-head who has muscles in her toe-nails.

KER-BOOT! The door to the WC flies inward. . . knockin' poor ol' Destruction vocalist/bassist **Schmier** arse over ze titties into the toilet bowl! "What ze hell is going on," demanded the man, "Are you takin' ze piss?"

"No," cried Skarlet, "you are!"

The final result bein'; Schmier went purple, Skarlet went skarlet and li'l Bonky went wee-wee-wee-wee allllll the way home. . . !

■ *HOLD ON, Boozerz, hooooold on! Don't you dare bin that bottle of fire water, you are not, we repeat not, N-O-T, seein' d-d-double! – you're only drinkin' them! Hargh! Hargh! The fatal femmes you are witnessin' before your naked, steamin' eyes (© **Krusher** 'n' **Diamond Dave**) are, surprisingly, not one-and-the-same! We kid thee not!*

*So prepare yer delicate senses for a shock as we announce that the bleached bombshell on the left is in fact (yes, 'FACT'!) the late, great comedy actress, **Yootha Joyce**! Yeah, we know, it's incredible isn't it! But honestly, if you look closer, around the eyes and jaw-line, you can actually tell that it is Yootha! And on the right, natcheroonie, is rock 'n' roll bim. . . er 'beauty' **Lorraine 'In Spain Falls Mainly On My Plastic Cheeks' Lewis** of **Femme Fatale.***

I tell ya, Boozers, we here at 'Bar HQ think this whole affair is pretty daaaamn spooky! Like, clone-city, even! Thus, and not to mention 'that's why', we're gonna start a whole startlin' series of devastatin' doppelgängers! Impossible imposters! Daring doubles!

*This is guaranteed to become the most talked about serialised item in 'Bar history! Why, **Jon 'Am I You Or Are You Me?' Hotten** has had numerous nappy-changes since the idea was announced (two minutes ago!) and is already tryin' to obtain copyright for **'Doppelgänger – The Board Game'**!*

*And that's not all we've incited; **Matthew 'Are You Me or Am I You?' Trippe**, the man who claims to have once been **Mötley Crüe**'s **Nikki Sixx**, is threatening a lawsuit against the 'Bar if we go ahead with the concept!*

So, Boozers, if there are any rack 'n' rowl celebs that you have noticed barin' a strikin' resemblance to anyone or – gulp! – anything, we wanna hear from ya!

And in the meantime. . . watch out for alien pods mysteriously appearin' in yer greenhouse. . . !

■ MOST CURIOUS, indeed. In a recent 'women's' mag that we accidentally read one particularly long dark night at the 'Bar was a letter from an obviously distressed adult. It concerned 'a child with severe head-banging problems'! And the letter writer went on to ask if there's anyone else out there who has had 'personal experience of dealing with children with similar behavioural problems'.

Sigh. Now if only the big, carin' *K!* had a problem page we coulda sorted it all out.

'Dear **Krusher**. . . '

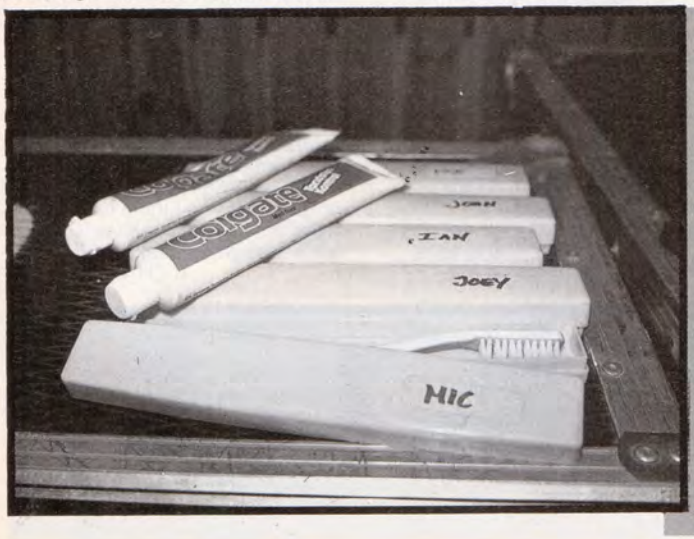
Then again. . . !!!

■ *'MEAT, MEET you in the ladies room'*, is what hunky **Paul Stanley** used to whisper to former Page Three favourite (it sez 'ere!) **Samanfa Fox**. But not any more, accordin' to the constantly reliable Sunday papers, as it seems 'our Sammy' has ditched the Kiss vocalist for some fresh meat! Which is one in the eye for Paul. . . when it used to be two! Hargh! Nudge, wink, hargh! Her new fella bein' 'Medallion Man' **Pani Panoyiotou**, a Greek kebab tycoon! Shorely shome mishtake!

But it must be true, cos a 'friend' of 26-year-old Mr Panoyiotou announced; "He's a lot more down-to-earth than Paul Stanley, who is much older at 35 (cough!) but still behaves like a rock 'n' roller."

"Like?" "LIKE?!" Bleedin' cheek, innit, peeps! Meanwhile, our Paulie probably isn't even givin' Ms Fox a second thought while out on a solo tour to drum up support for his bid to host next year's **Brit Awards** ceremony *and* to semi-plug the latest **Kiss** elpee **'Smashes, Thrashes & Tits'**!

■ BAD, BAD Boys Dept. We can't say we approve at all of **Alison Joy**'s current heart-throbs the **BulletBoys**' behaviour durin' their US tour with nice lads **Cinderella**, The BB louts. . . er, we mean lads, wrecked a hotel room in mild-mannered Kentucky, causin' a staggerin' seven thousand dollars' worth of damage, this leadin' to their prompt arrest! And rightly so, sayeth the 'Bar, such childish, moronic, idiotic behaviour should not go unpunished . . .



■ *FROM THE page that fearlessly hits you with the FACTS, the whole FACTS and nothin' but the FACTS, comes the tooth, the whole tooth and nothin' but the tooth!*

Yes, another bona fide *'Bar X-klusive as we present this official snap of Swedish dahlings **Europe**'s personalised toothbrushes! And oh how regimental they look too, each with its own pink flight-case.*

*Most commendable, thinks the 'Bar's special dental-care division, as **Joey** an' the boys comin' clean like this just might inspire others to follow suit and realise how important dental hygiene is on the road.*

*So remember the drill, kids; 'Up and down, up and down, till they're clean and sparkly!'. . . then don't forget to rinse your mouth out with a dirty great swig of **Jack**! Hargh! Hargh! Hargh!*

Krusher! Put that filing cabinet *down!* Er, where was I? Oh yeah. . .

Even more embarrassin' was the report of poor, confused Ms Joy attemptin' to smuggle a file, unoriginally hidden in one of her home-baked fruity bonk-cake specials, into the Kentucky jail! To which the local good ol' boy, **Chief Of Police Col Sanders** reported; "Hell, we didn't mind the file one little bit, but Jeeezus H Christ. . . have you ever tasted Alison's home-baked fruity bonk-cake. . . ?!"

■ CLOSEST THING to a decent lig this week, 'Bar chums, has gotta be the celebration that took place down Soho's seediest cellar; **Buttz' 'N' Spike's Club**. Yep, the coolest place to dance till dawn has ackshully made it into its second year! The rockin' night spot which isn't afraid to play **Led Zeppelin** alongside **Kingdom Come** or **Judas Priest** alongside **Spiñal Tap**, and where a **Marionette** song is guaranteed to shift the end-of-the-night (or beginning of the mornin'!) degenerates who don't have a home to go to!

The vampires were out *en force* for this auspicious anniversary as it is reported that the den of depravity was more packed than **Pandora Peroxide**'s T-shirt! 'Who be there?' you scream, cos you were one of the many shut out in the cold. Hargh! Hargh!

■ *FLIPPIN' 'ECK booze-fans, you couldda knocked us down with the proverbial iron bar when the damnable black 'Bar HQ phone rang.*

***Krusher** dropped his double-dirty sock water. **Geoff Barton** lay down the quadruple devil juice he and **Mick Wall** were taking it in turns to wrestle with. **Neil Jeffries** put down his pint of Old Rodgering Ecky-Thump real ale. **Hendo** rested his milky coffee with three sugars on the bar top.*

*'My God' said Geoff, his face marble white after taking the call: '**Sabrina**'s walked out of **Ice Age** on the way to their stadium show at **Nutley Shelley Arms** . . .'*

*'F**k me', said Neil. 'No thanks', we all replied in unison.*

'This is just really, really, really bad,' said Krush. 'Worse than that even . . .' He began to cry. 'She was just so . . . sweet . . .'

'But wait' cried Geoff, the colour quickly returning to his cheeks. 'I've thought of a great opportunity for more gratuitous sexism in Kerrang!*' Let's suggest that they replace her with her pop namesake, and print a huge picture of HER instead!'*

*'Wot?' Krush said. 'You mean **Sabrina** the pop queen. Her with the enormous . . .'*

'Yup' said the Boss.

'YEEEEEAAAAAHHHHHH!!!'

Well, just for you frost-bitten unfortunates, spied and witnessed liggin' and a-swiggin'

(but not necessarily in that order) were **Buttz** and **Spike**, **Quireboys** manageress **Sharon Osbourne**, **Spike** and **Buttz**, **Crüe/Bon Jovi** manager **Doc McGhee**, **Buttz** and **Buttz**, international media celebrity and part-time designer/DJ **Steve 'Krusher' Joule** with **Wildman Phil** in tow and er. . . **Spike** and **Spike**.(!)

But what's this – no **Ray Zell**? We thought this was his turf.

"Well," said our man-at-the-scene, Krusher, "I know I kissed at least five people who looked just like 'im!".

■ AND THAT'S about it, Boozers. Must dash now cos we've gotta call in the Fire Brigade. . . cos we completely forgot about our buffalo burgers amidst all this excitement. They have sadly been burnt to a crisp. . . in FACT, they're completely burgered. Hargh! Hargh! Hargh!

But before we go, a sober word of apology. Remember that geezer a couple of weeks ago with what we generously described as a 'saucepan' on his head? (*Looked more like a decent sized scrapyard if y'ask me – Bar Ed.*) Well, we gotta come clean. We were economical with the tooth.

Oh let's face it. . . we bloody well lied.

Shameful innit? Yup, we gotta admit it wasn't the new guy in **Marillywiddly**. But you knew that dintcha? And now, we put one hand on our hearts and the other on our woggles – easy, girls! – and SWEAR, SCOUT'S HONOUR that it was none other than the bassist from a band called **Bastard**.

Look, stop laughing. It's true.

And we are really very sorry we lied. Honest.

Oh look, if you ain't gonna take US seriously, we're off.

SEEEEEE YA!

■ *OO-OOPS! We think maybe we got just a wee bit heavy handed with the flashin' blade of the trusty ol' **Golden Broadsword** this week, Boozin' buddies! As you can see, 'Sir **Mark Reale**' the geezer-who-is-famous-for-bein-the-geezer-in-Riot-who-are-rumoured-tobe-hard-at-work-re-recordin' **'Smoke On The Water'**, arose too quickly and paid the ultimate price! Sigh upon sigh and woe upon woe, poor ol' Mark's kranium kanal has suffered irreparable damage! We're talkin' a serious **Moses** job here!*

*All we at the 'Bar could do was say, 'Sorry loozer', and offer the bloke our most 'umblest of 'umblest apologies. But ol' Marky bein' the good-egg that he is laughed off the whole business and said; "For me, receivin' the ultimate accolade of **Centre Parting Of The Week** makes everythin' just peachy. . . . you just gotta learn to look on the bright side."*

Noble sentiments indeed, but we've studied Mark's pic long and hard. . . and neither 'side' could really be described as glowing! Hargh! Hargh!

*Sheesh, and to think this guy once won **Syrup Of The Week** too. . . has he got no shame?*

BRICK OUTHOUSE

by Kevin B Flannery

FOR WHOM TH

You just can't get the staff these days. Ask the people who run the Grammy Awards – they can't tell Jethro Tull from Heavy Metal. Ask Al who runs the METALLICA US tour catering – his guys can't tell a shower cubicle from a kitchen sink. Or ask us, cos STEFFAN CHIRAZI still can't tell the difference between LARS ULRICH's old moustache and his new one. Confused? You will be – and there's more to come next week . . .

A GOLDEN RULE of washing-up is to be both quiet and discreet about it. Face facts, you don't want the whole world to know that you're scrubbing cutlery. Something that a poor little lad in Bethlehem, Pennsylvania just didn't understand. The unfortunate's name was never found out in the furore that occurred but no one is likely to forget the chap in a hurry. It started like this . . .

There's James Hetfield and myself, lounging in two chairs listening to some nasty shit puke from the dressing room stereo courtesy of the Ministry, when tour manager Bobby Schneider breezes in and goes to the washing area and starts spluttering, face turning berry red.

"Wh . . . wh . . . who . . . wha . . . WHO THE F**K ARE YOU? WHA . . . WHAT ARE YOU DOING?"

There's a short pause before Bobby blasts the answer at a decibel level that's hard to top. "YOU'RE FROM CATERING AND YOU'RE CLEANING CUTLERY? IN THE BAND'S SHOWER ROOM? WHY? HOW DID YOU. . . "

"Uhh. . . " the terribly disadvantaged laddie plays his last card. ". . . Al told me to." Hoping for a trump, he turns chump. Who is Al?

"WH . . . WHO THE F**K IS 'AL'?" inquires Bobby getting more confused. "GET OUTTA HERE, THE *BAND* WASH IN THIS ROOM . . . NOT THE F**KING CUTLERY!! Jes-us, can you believe THAT? I'm gonna have to deal . . ." and Bobby strides off, certain to ensure that there will be no more cutlery cleaners infiltrating the inner-sanctum that is Metallica's dressing area.

Currently in the middle of an 18-month tour, backstage areas of peace and tranquility have become all important to the people's champions-elect. Right now they just don't walk too much bigger than Metallica. And after all the hellos and all the autographs, all the glories and all the fans, there has to be an area of space on the road where Metallica can relax.

Hotels often get besieged with screaming hordes. Christ,

HE BELL TULLS

Pic Ross Halfin

it's frightening to think that girls can fall to their knees screaming after this lot! We all remember the days when Lars couldn't grow a proper moustache and Metallica were pimply-faced youths sprinting towards that finishing line known as 'cool', or 'hip', or just plain 'mega'.

Well now the reality has been confirmed, Metallica are the new face of arena rock. They have become the finishing line to sprint towards.

They have risen to heights that have left US hacks dribbling on about Ulrich 'summoning' from his kit and Hetfield being the 'Van Morrison' of a generation.

I PERSONALLY don't quite get it. I mean, they all seem like

KONTINUEZ OVER

TULLS

FROM PREVIOUZ PAGE

the same guys from the Marquee days of smashing and bashing their way through an industry that didn't care.

Ahhh, but there's the big change. Now the industry *does* give a f**k.

But Messrs Hetfield, Newsted, Hammett and Ulrich are still the finest example of a band who are rising faster than fast yet remain true to their roots.

Like at that pathetic farce that recently took place in LA – the Grammy ceremony. 4,000 members of some ignorant academy decide what they will listen to, what they will vote for, whose back they shall pat and whose arse they shall clean.

Now, not being *absolute* turds, this year the academy saw a chance to create a small wave by catching onto the fast train in public popularity: hence Metallica's invitation to play their single 'One', live, during the show.

Very good! At least the tickers still work down there I thought. But hang on, things look even brighter – a Grammy nomination for best hard rock/HM band too? One glance at the competition (Jane's Addiction, Jethro Tull, Iggy Pop and AC/DC) and a severe walk-over was not just widely predicted and expected but demanded.

The band's US label Elektra Records, so sure that their jewel was shining too bright to be overlooked, printed up thousands of 'Grammy Winners' sashes to be displayed in retail stores nationwide. Tull's Ian Anderson didn't even leave his salmon farm to attend, so sure was he of the outcome.

Then the Grammys decided to remove their fingers from the pulse and put them back up their asses. Salmon stopped leaping, mouths fell open and the academy proved that they really didn't have a clue by appointing Jethro Tull as winners. I'll bet the only Heavy Metal poor old Anderson got near in the last five years was his tractor.

Were Metallica disappointed? Yes. Aloof? No. Some of the best jokes I've heard about their defeat have come from the band themselves and an order has been placed to Elektra instructing them to still send out the sashes with the word 'losers' taped over 'winners'.

The incident proved Metallica's ability to have as firm an embrace on reality as at any time in their past. Yes they do have a plane, yes there are sometimes limousines, and yes every travel luxury possible is seized. But when *you* pack up and take off on an 18-month tour continuing to wallow around in the poverty you once endured, write to me afterwards and tell me that you reached the end completely sane. It's a long, long time to be playing two-and-a-half hours a night, five nights a week, and every little bit helps.

Pic Ross Halfin

LARS ULRICH: "I'm NOT whinging . . . I'm NOT whinging"

WHEN WE meet up, Metallica are about to play a sold-out show at the Meadowlands arena, New York, after which I will go to Bethlehem, Pennsylvania – a small industrial area – for another sold-out show in a much smaller arena. The difference, I am promised, will be large.

No word of a lie. Meadowlands is the sort of major arena sell-out performance everyone would love to have, but doesn't. 'Tallica take it over with a tighter, harder version of the show you witnessed in the UK late last year. Get this straight, even after 10 months Metallica ain't on any auto-pilot. This is the real thing, the crowd can feel it, give right back, and what you have is a hard, tight show that impresses the shit out of all present (including the plethora of press/hacks/cynics/liggers).

Bethlehem's show, whilst enjoying just as rabid an audience, seems to be a touch looser, more open and relaxed, a little off the usual set. Hetfield's belch in 'Seek And Destroy' is a double effort, his drink having been longer. The pauses and meanderings are a touch longer, funnier. The pressure here isn't as thick, so the band cut it a little loose without sacrificing an inch of professionalism, credibility or enjoyment.

The kids in Bethlehem went nuts just like those in Meadowlands – so whatever Metallica did, obviously worked. And at Meadowlands it had the pro-intensity necessary to get the likes of Eric Carr from Kiss banging his primped-up head for all he was worth during 'Whiplash'.

Ahhh, success is when Eric Carr headbangs to a fast one off your first album. New fans are new fans whether they be Eric Carr of Kiss or Gary Peterson of the Bronx. It is those swarming inductees who have thrust Metallica to the level on which they now function . . .

Speaking of 'function' there are two things always guaranteed not to fail: the mouths of myself and Lars Ulrich, 25-year-old drummer and Jaegerman. Rain, snow, hail or hurricane there seems to be that typical and endless pot of subjects to deliberate, ranging from why it is that girls now want to take pictures of his denim-covered arse as he shuffles to his room, to the various formats and bonuses available for European fans when the 'One' single goes on sale.

Some subjects will be covered in this issue, others in the next. So, with two 15 dollar sandwiches and a large supply of tea, a room on the 39th floor of New York's Parker Meridien Hotel prepares to endure the strain of the galloping gabblers.

OF COURSE the immediate topic of the hour is all this fuss that now surrounds Metallica. Is it something of a shock? Or did Ulrich quietly anticipate the arrival of the platinum albums, the long tours, the big arenas . . . ?

"I think first of all it's important to know that in the last two years, whenever I've been doing interviews and asked a question like that I've avoided saying 'never' as in 'we'll never do that', and overall I try to use the word sparingly because we are a band that goes through different situations and I would rather allow those situations to resolve themselves in the best way possible."

Yes, but was there a limo creeping slowly through the future at any stage of thinking in the earlier days?

"I think that the general attitude of this band is to make the most of a current situation and to never look forward too much. To be totally honest with you, I've never looked forward and said, 'Oh yes we'll have limos and be selling-out huge venues'. We live much more in the present on a day-to-day basis.

"Its no secret that the financial situation has changed, and the way in which you travel from point A to point B affects the way the music comes out on stage. I think we do try to make sure, since this tour started, to be as comfortable as possible without being stupid about it."

But there is a standard that's been hit and it would be very difficult to go back from that.

"Well yes, you do get spoiled with things like your own plane. Some stretches of the tour we've had our own plane which means we can make our own schedules, and I'm not whinging now at all, but going back to commercial travel from that situation is something that lets you know you're spoiled.

"Making your own schedule is very advantageous for us, I don't think it needs defending either. I mean, it's obvious that the money's gone up and instead of investing in landfills in Australia, we're putting back into the situation we're in to make it better. That directly translates to how we come across in the two hours 15 minutes onstage, the interviews and the other six hours of shit that people don't think you do day-to-day.

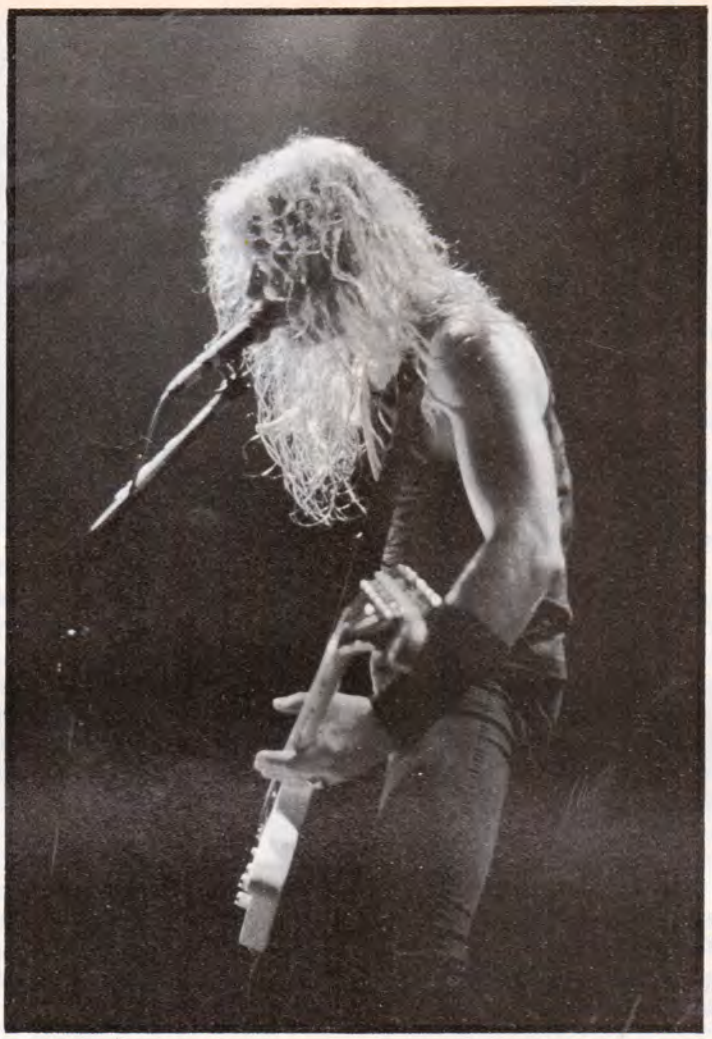
"And let me make one thing

clear . . ." Ulrich gives a short, hard stare, "a lotta this could be misinterpreted as whinging and it isn't. I'm just saying that we've been much busier than ever before. Every minute of a touring day is taken up; either with interviews or meeting people from record companies or contest winners, radio stations. It's much more than the stageshow.

"It would be too easy to lock up and shelter away, only give people an hour-and-a-half up there onstage. But because of the attitude we have of reaching out as much as we can, and not turning anything much down, the whole thing takes up every awake moment of a touring day. AGAIN let me stress that this is NOT A WHINGE, it's just pointing out how nice it is to be able to make your own schedules and not be at the mercy of a timetable for travel.

"That freedom allows you to have time to do what you do in a day, without the plane it couldn't happen. Plus on this tour we're not just doing the 60-date arena circuit, we're also doing the secondary towns and then a bunch of places that no f**ker's ever heard of.

"The theory behind that is that we didn't wanna rely on radio or video to keep us going, so in true European style we decided to play every town that has an arena and wants us. By the time this tour is over in the US we'll have done nearly 200 shows, so you're effectively letting people know all over what you do."



Pic Ross Halfin

JAMES HETFIELD throws another timeless Van Morrison shape

AT THIS stage it should be observed that Ulrich does approximately six interviews a day aside from the meetings and greetings, which is a hard schedule even for this energy-stuffed Dane. Just how does he ensure against waking up on the 14th month and feeling just, 'Oh f**k it I'm gonna have a brain explosion'?

"Good question. As I said earlier, I really am not too much into thinking ahead, I prefer to just let it arrive and deal with it like that. Even on days off you can't really get away because when you're in Bumf**k, Somestate the only people you can hang out with are those you travel with all the time anyway. So we have this bullshit thing that never really rings true but anyway, say we go out to dinner with some of the crew or whatever, we have this rule that on days off the first person that brings up business has to pay the bill, basically to try and deter a day-off becoming business."

Who loses the most?

"It's like everyone loses so much that it's all become fairly even, but at least we try to steer clear on days off."

So just what are we saying here? That this whole 18-month thing is like 'endurance'?

"I have to be honest about this and say that I think the whole 'mega tour' thing has been blown gloriously out of proportion. Iron Maiden – who are one of the bands I respect the most and one of the bands that opened more doors than they ever get credit for – are a prime example of taking a tour and going overboard about what a pain in the ass it is to play for a long time. Now it might be for them the way they work, but I think it's too easy to allow it to be blown up.

"We're in our 10th month out and to be honest I feel fine. I'm definitely not at the burn-out factor and, although I won't say it'll never happen, after 10 months I'm fine. It's a fine line but I kinda like the fact that you adopt something of a daily routine.

"When I say 'fine line', I'm saying you have to be careful not to allow it to become an auto-pilot thing, that'd be too dangerous.

"You obviously have to take breathers here and there. A few days off here and there to keep it from getting too monotonous and to allow you to clear your head. But I haven't found anything objectionable about these mega-tour things as long as you take the right precautions, such as establishing breaks and so on. And I wanna make sure that people realise I'm merely describing events and that this isn't a whinge . . ."

Lars wants you all to know that this isn't a whinge, okay? That's three times!

A STUDY OF the processes involved in the 'One' video will follow next issue, what we want to concentrate on right here is the importance of these mediums opening up to Metallica. How vital does our drummer boy think it is?

"Now that things have started kicking back up again here, the video being number one request on MTV, the 'One' single nearly doing something in America and so on, it's obviously interesting that that's happening. First thing is that we're very happy to see it happening on our own terms.

"We really wanted to do a video in that fashion – unique, different, and us. It's so us. We really feel we did it fully on our own terms. The radio situation . . . the company said to us that they wanted to release 'One', but it's nearly eight minutes long, has 23 guitar solos in it, so could we trim it a bit.

"I sat down with the track and thought about it, until I discovered a way of keeping what I thought the vibe of the song was from subtle to overdrive. My whole view was that if taking the last guitar solo out could get the song out to more people who would then buy the album, hear a fuller version, and get turned onto Metallica music . . . then fine.

"We've proven that before this whole radio/TV overdrive thing started kicking in, we'd managed to do 1.7 million sales purely on the touring and vibe. We've shown once again that I think we can do this whole thing without depending on the radio/video medium, which to us is very, very important.

"If radio wants to step on for the ride then by all means come along, but understand that these are our songs the way you see them. Now, if you can airplay from them in that fashion then by all means please do, but don't expect us to present four songs on a silver platter for radio because that's not gonna happen, it'll be on our terms like always."

When does it hit you then that Metallica's become today's super-heavy hot-shit phenomenon? Because it must do by now unless you're completely senseless.

"Hahaha. Well yeah, I would be lying if I didn't tell you that it was pretty f**king happening right now, but we try not to allow ourselves to drift off on that train of thought. Of course we do sometimes sit around and think that this shit is really happening, but more importantly if we've shown those who never thought you could do it on your own terms, who thought you had to succumb to the music business bullshit thing then obviously that's very satisfying. And with the record now sitting at two million sales and all that, you know the facts, we feel very happy that it was achieved by us without compromise, we did it on our terms. That's the best thing about it all."

At this point, the sleeveless Ulrich begins to sweat copiously from the armpits (something that first started at the mention of 'two million' or something) and I must surmise that when talking Metalli-business, the Ulrich pits betray the total glee that he obviously feels about Metallica right now. It is also about now that a break is taken, more tea ordered, a swifty of Jaeger chugged and a round two set up for 20 mnutes time . . .

To come:
Proud Grammy/Granny Losers.
How To Make An Original And Successful Video Without A Rock Stereotype In Evidence.
The Many Many Wonderful Shapes And Sizes You Can Expect Your 'One' To Be In (Including Something About 'Penis' Shaped Discs – At Least I Think He Said That).
Plus *more!*

See you next week!!

NEXT ISSUE

Only seven days to go until another hot edition of Kerrang! *hits the streets!*

'EDDO DERE. Dime uddable do dink up anyding teddibly fuddy dor dis Dext Dissue Dailer dos dis ded dose dat da'dime dearing is doo dight. All I dan dink od, is dow do dop m'eyes dom waterin'.

'Ode on. If I dust dry do drise dit off wid dis dopy od da *Deano*. . . Aha! (sniff) That's better!! (sniff, sniff) Now that's what *I* call comic relief. . .

● And to keep you all grinning like Cheshire cats next week, we've got a cover story on those electric warriors the CULT. . . with no melancholy bivalve shellfish (that's blue oysters – geddit?!) to be seen

● LORRAINE LEWIS will be telling the one about the sit-com actress, FEMME FATALE, and the liposuction machine

● And in a double act to rival Laurel And Hardy we have features on both halves of the UK touring package that's set to boldly wimp out where no package has wimped out before – EUROPE *and* DARE

● And for those who like their gags a little more raunchy there'll be the hilarious concluding episode of the GUNS N' ROSES story in which we exclusively reveal that Axl is in fact the mutant offspring of an alien and a Tesco shopping trolley

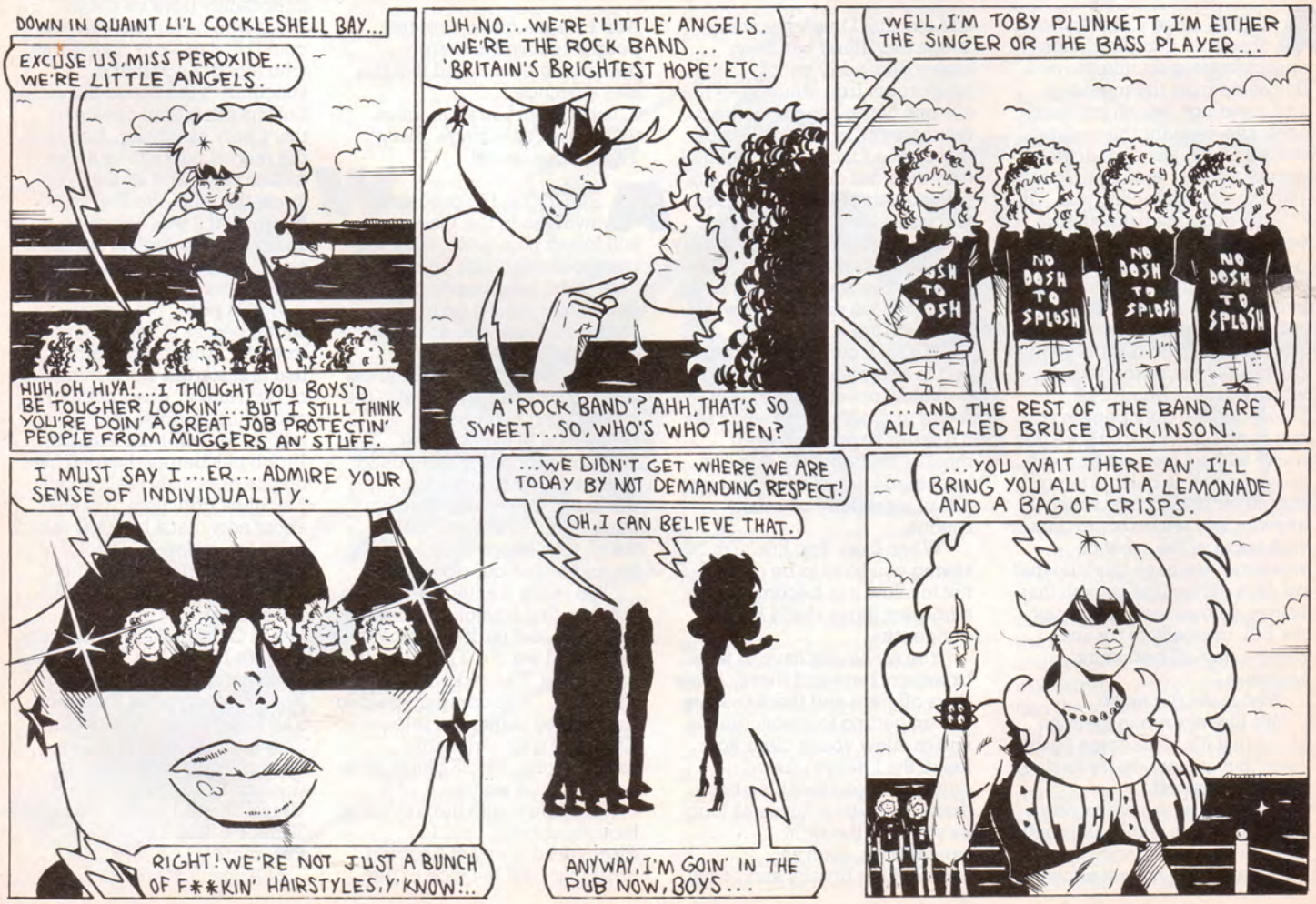
● Oh! Talking of winding up – we'll also have the second half of the METALLICA story with a classic Jethro Tull punchline

● Then to keep you rolling around in gales of laughter there's *another* double-sided Readers' Poll FREE poster. This time featuring STEVE VAI in a clown's outfit and GENE SIMMONS dressed as usual . . .!

It's all on sale Wednesday March 22 wittily wrapped in a cover marked 'No 231 January March 25, 1989'. Laugh? I nearly put my red nose back on

PANDORA PEROXIDE

by Ray Zell



METAL CHARTZ

Who's in and who's out, who's up and who's down, who's hot and who's not. . . find out right here on the page for all pop pickers 'n' Metal lickers!

ALBUMS

1	1	HYSTERIA **Def Leppard** (Bludgeon Riffola/Phonogram)
2	–	RADIO ONE **Jimi Hendrix** (Collector Series)
3	2	APPETITE FOR DESTRUCTION **Guns N' Roses** (Geffen)
4	4	NEW JERSEY **Bon Jovi** (Vertigo)
5	3	AFTER THE WAR **Gary Moore** (10)
6	5	GN'R LIES **Guns N' Roses** (Geffen)
7	–	THE FEAR **Acid Reign** (Under One Flag)
8	9	SOFT METAL **Various** (Stylus)
9	6	THE GREAT RADIO CONTROVERSY **Tesla** (Elektra)
10	11	SLIPPERY WHEN WET **Bon Jovi** (Vertigo)
11	10	A SHOW OF HANDS **Rush** (Vertigo)
12	7	ARE YOU SITTING COMFORTABLY? **IQ** (Squawk/Vertigo)
13	12	RECKLESS **Bryan Adams** (A&M)
14	8	VIXEN **Vixen** (Manhattan)
15	19	FOUR SYMBOLS **Led Zeppelin** (Atlantic)
16	17	BAT OUT OF HELL **Meat Loaf** (Cleveland International)
17	44	PYROMANIA **Def Leppard** (Vertigo)
18	29	THE NUMBER OF THE BEAST **Iron Maiden** (Fame/EMI)
19	39	ELIMINATOR **ZZ Top** (Warner Brothers)
20	16	SKID ROW **Skid Row** (Atlantic)
21	24	WHITESNAKE 1987 **Whitesnake** (EMI)
22	18	HITS OUT OF HELL **Meat Loaf** (Epic)
23	re	THE ULTIMATE SIN **Ozzy Osbourne** (Epic)
24	14	GUITAR MASTERS **Various** (Roadrunner)
25	31	GREATEST HITS **Journey** (CBS)
26	50	LONG COLD WINTER **Cinderella** (Vertigo)
27	23	POWERSLAVE **Iron Maiden** (EMI)
28	26	THE BEST OF RAINBOW **Rainbow** (Polydor)
29	27	HOUSE OF LORDS **House Of Lords** (RCA)
30	37	. . . AND JUSTICE FOR ALL **Metallica** (Vertigo)
31	22	SEVENTH SON OF A SEVENTH SON **Iron Maiden** (EMI)
32	13	BLESSING IN DISGUISE **Metal Church** (Elektra)
33	15	SOMEWHERE IN TIME **Iron Maiden** (Fame/EMI)
34	38	LED ZEPPELIN III **Led Zeppelin** (Atlantic)
35	25	FABULOUS DISASTER **Exodus** (Music For Nations)
36	43	BEST SHOTS **Pat Benatar** (Chrysalis)
37	46	FEMME FATALE **Femme Fatale** (MCA)
38	30	THE THIEVING MAGPIE (LA GAZZA LADRA) **Marillion** (EMI)
39	21	ON THROUGH THE NIGHT **Def Leppard** (Phonogram)
40	47	LIVE AFTER DEATH **Iron Maiden** (EMI)
41	28	IRON MAIDEN **Iron Maiden** (EMI)
42	20	THE SINGLES ALBUM **Jimi Hendrix** (Polydor)
43	36	HIGH AND DRY **Def Leppard** (Phonogram)
44	40	SAVAGE AMUSEMENT **Scorpions** (Harvest)
45	45	SMASHES, THRASHES & HITS **Kiss** (Vertigo)
46	42	LITA **Lita Ford** (RCA)
47	41	WHO MADE WHO **AC/DC** (Atlantic)
48	34	OPEN UP AND SAY. . . AHH! **Poison** (Capitol)
49	33	PIECE OF MIND **Iron Maiden** (EMI)
50	49	AIN'T COMPLAINING **Status Quo** (Vertigo)

US HM RADIO

1	1	. . . AND JUSTICE FOR ALL **Metallica** (Elektra)
2	2	FABULOUS DISASTER **Exodus** (Combat)
3	3	SURF NICARAGUA **Sacred Reich** (Metal Blade)
4	4	THE GREAT RADIO CONTROVERSY **Tesla** (Geffen)
5	5	KILL TO SURVIVE **Meliah Rage** (Epic)
6	6	STATE OF EUPHORIA **Anthrax** (Megaforce)
7	8	SKID ROW **Skid Row** (Atlantic)
8	10	THE VISITOR **INC** (Giant)
9	17	LEAVE SCARS **Dark Angel** (Combat)
10	–	GROSS MISCONDUCT **MOD** (Megaforce)
11	13	BLACK DAZE **Wasted Youth** (Medusa)
12	9	GN'R LIES **Guns N' Roses** (Geffen)
13	19	DIRTY ROTTEN FILTHY STINKING RICH **Warrant** (Columbia)
14	–	BACK WITH A BONG **Murphy's Law** (Profile)
15	–	ANNIHILATION PRINCIPLE **Lääz Rockit** (Enigma)
16	14	ANCIENT DREAMS **Candlemass** (Metal Blade)
17	7	NO REST FOR THE WICKED **Ozzy Osbourne** (CBS)
18	12	KINGS OF METAL **Manowar** (Atlantic)
19	–	BORN TO EXPIRE **Leeway** (Profile)
20	re	OPERATION: MINDCRIME **Queensrÿche** (Capitol)

Compiled by Jem Aswad for the CMJ Music Report, 830 Willis Avenue, Albertson, New York 11507, USA

SINGLES

1	–	MEAN MAN **W.A.S.P.** (Capitol)
2	2	EVERY ROSE HAS ITS THORN **Poison** (Capitol)
3	4	CRYIN' **Vixen** (Manhattan/EMI)
4	3	ROCKET **Def Leppard** (Bludgeon Riffola/Phonogram)
5	5	DON'T KNOW WHAT YOU GOT ('TIL IT'S GONE) **Cinderella** (Vertigo)
6	6	BIG BAD EP **Little Angels** (Polydor)
7	7	HELTER SKELTER **Vow Wow** (Arista)
8	8	PASSION RULES THE GAME **Scorpions** (Harvest)
9	10	FALLING IN AND OUT OF LOVE **Femme Fatale** (MCA)
10	11	ASTONOMY **Blue Öyster Cult** (CBS)
11	9	PURPLE HAZE **Jimi Hendrix** (Polydor)
12	–	CAN'T TAKE THE HURT **Mammoth** (Jive)
13	12	I'M ON TO YOU **Hurricane** (Enigma)
14	13	AFTER THE WAR **Gary Moore** (10)
15	–	CALLING **Angry Anderson** (Food For Thought)
16	15	ONE LOVE **Pat Benatar** (Chrysalis)
17	14	THE CLAIRVOYANT **Iron Maiden** (EMI)
18	17	BORN TO BE MY BABY **Bon Jovi** (Vertigo)
19	16	HIPPY HIPPY SHAKE **Georgia Satellites** (Elektra)
20	19	SOLD ON YOU **IQ** (Squawk/Vertigo)

INDIE METAL

1	–	THE FEAR **Acid Reign** (Under One Flag)
2	1	GUITAR MASTERS **Various** (Roadrunner)
3	2	FABULOUS DISASTER **Exodus** (Music For Nations)
4	6	LOOK WHAT THE CAT DRAGGED IN **Poison** (Music For Nations)
5	7	RIDE THE LIGHTNING **Metallica** (Music For Nations)
6	5	KEEPER OF THE SEVEN KEYS PART II **Helloween** (Noise International)
7	3	MASTER OF PUPPETS **Metallica** (Music For Nations)
8	8	KILL 'EM ALL **Metallica** (Music For Nations)
9	13	ON A STORYTELLER'S NIGHT **Magnum** (FM/Revolver)
10	11	KEEPER OF THE SEVEN KEYS PART I **Helloween** (Noise International)
11	–	WITHIN THE HEAT **David T Chastain** (Roadrunner)
12	15	DENY REALITY **Re-animator** (Under One Flag)
13	18	STARS ON THRASH **Various** (Roadrunner)
14	–	LIVE WITHOUT SENSE **Destruction** (Noise International)
15	re	KINGDOM OF MADNESS **Magnum** (FM/Revolver)
16	17	NO SLEEP AT ALL **Mötorhead** (GWR)
17	re	NOT OF THIS EARTH **Joe Satriani** (Food For Thought)
18	10	SURFING WITH THE ALIEN **Joe Satriani** (Food For Thought)
19	9	MIRADOR **Magnum** (FM/Revolver)
20	12	LEAVE SCARS **Dark Angel** (Under One Flag)

IMPORTS

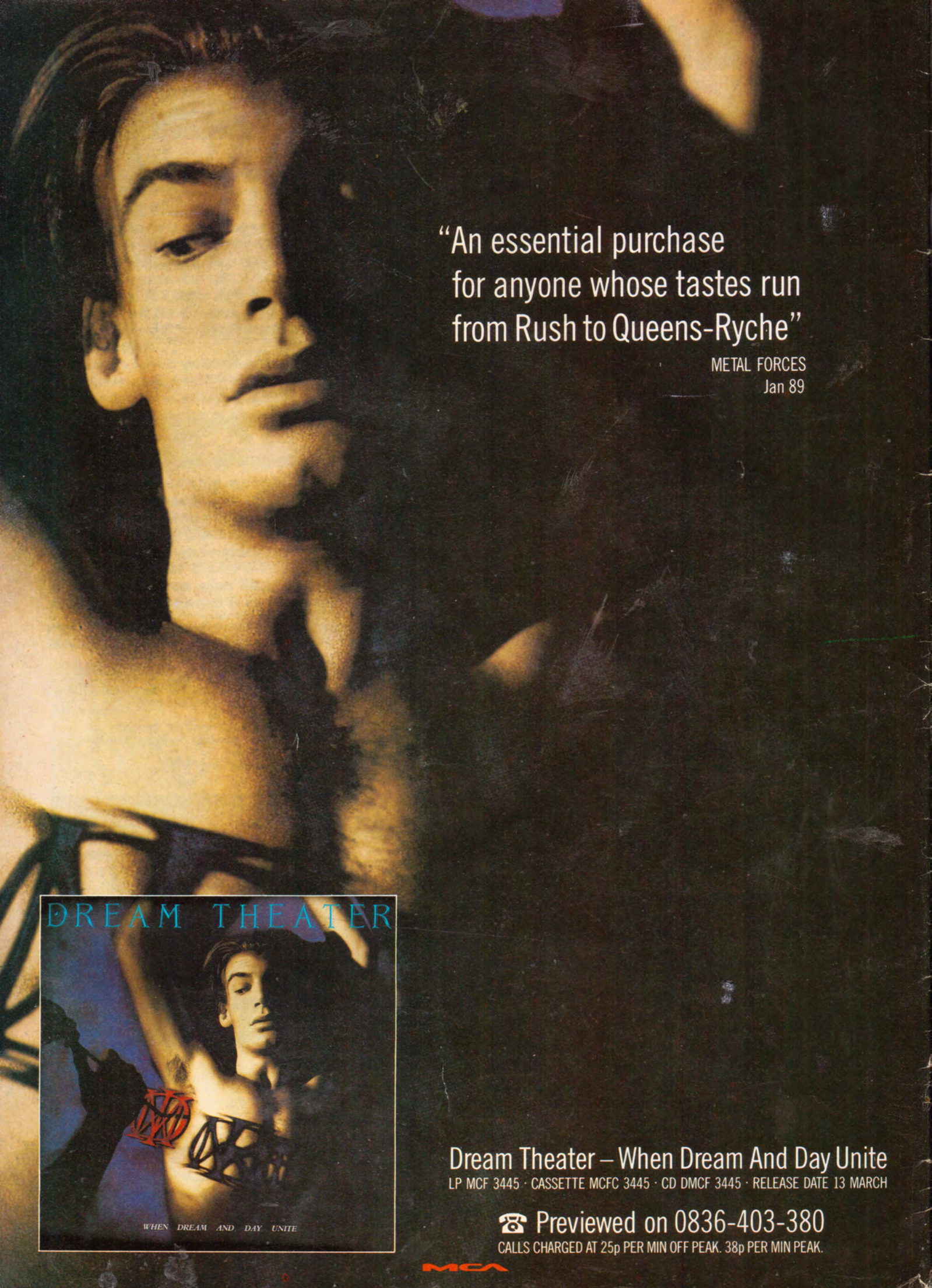
1	1	INTUITION **TNT** (Polygram)
2	2	MEAN MACHINE **U.D.O.** (RCA)
3	4	DIRTY ROTTEN FILTHY STINKING RICH **Warrant** (CBS)
4	–	THE COOL **David Halliday** (Scotti Bros)
5	3	SWEET DREAMS **Sword** (Aquarius)
6	–	WORKFORCE **Workforce** (Scotti Bros)
7	6	BARNESTORMING **Jimmy Barnes** (Mushroom)
8	–	LIVE AT CBGB'S **Agnostic Front** (In Effect)
9	–	ANNIHILATION PRINCIPLE **Lääz Rockit** (Restless)
10	5	STREET SURVIVORS **Various** (Metal Blade)

STAR CHOICE

CAREY HOWE (LEATHERWOLF)
'HYSTERIA' Def Leppard (Bludgeon Riffola/Phonogram)
'APPETITE FOR DESTRUCTION' Guns N' Roses (Geffen)
'THE GREAT RADIO CONTROVERSY' Tesla (Geffen)

MICHAEL OLIVIERI (LEATHERWOLF)
'KILL 'EM ALL' Metallica (Music For Nations)
'APPETITE FOR DESTRUCTION' Guns N' Roses (Geffen)
'OPERATION: MINDCRIME' Queensrÿche (EMI/Manhattan)

MICHAEL KELLY SMITH (BRITNY FOX)
'APPETITE FOR DESTRUCTION' Guns N' Roses (Geffen)
'HAIR OF THE DOG' Nazareth (Mooncrest)
'1994' 1994 (A&M)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